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ABSTRACT

This issue of the "Arizona English Bulletin" contains 29 articles related to language teaching in high school English classes. Among the subjects covered are: grammar; signs, symbols, and metaphors; linguistic analysis in the teaching of composition; bilingualism; dialect study; semantics; generative rhetoric and the teaching of composition; science fiction and language study; nonverbal activities; tagmemic theory; language problems of Mexican-American students; transformational grammar; vocabulary development; the language of politics; using multimedia to teach the language of allusion; lexicography; and Biblical language and style. Some of the articles contain bibliographies. (DI)

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THE MANY FACES OF LANGUAGE TEACHING
IN THE ENGLISH CLASSROOM

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The ARIZONA ENGLISH BULLETIN is a publication of the Arizona English Teachers Association, a non-profit state affiliate of the National Council of Teachers of English. The ARIZONA ENGLISH BULLETIN exists to create effective statewide articulation of English teachers at all levels, to increase awareness of new ideas, programs, and movements in English, and to improve instruction at every level.

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Frank Dallas, AETA Treasurer
Phoenix Union High School
512 E. Van Buren
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Ken Donelson, Editor, ARIZONA ENGLISH BULLETIN
English Department
Arizona State University
Tempe, Arizona 85281

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1. Papers should ordinarily run no more than 10-12 pages, typed, double-spaced.
2. Writers who wish to submit brief notes should consider them for the Shoptalk section of a particular issue.
3. Avoid footnotes, unless they are absolutely necessary.
4. The ARIZONA ENGLISH BULLETIN exists to serve all teachers of English, but its primary allegiance is to the National Council of Teachers of English. Writers should attempt to make their articles as practical and useful as possible to the classroom teacher-audience the BULLETIN serves.
5. The editor assumes the right to make small changes to fit the format and needs of the BULLETIN. Major surgery will be handled by correspondence.

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ARIZONA ENGLISH BULLETIN

February 1973 - - - THE MANY FACES OF LANGUAGE TEACHING IN THE ENGLISH CLASSROOM

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Preface to the Issue -- THE MANY FACES OF LANGUAGE TEACHING IN THE ENGLISH CLASSROOM

Several years ago when I was teaching at a midwestern state university, I was greeted of a morning by a headline in the local paper, ENGLISH BASIC TO EDUCATION AND LIFE. After this happy affirmation of an opinion I had long espoused, the article recounted a small-scale study done by the College of Agriculture on the failure or near-failure or potential-failure of ag students in Freshman English. The first paragraph was horribly clear and, I suppose, painfully inevitable.

> English grammar is the subject in which entering college students are least competent.

I can be reasonably sure those words must have gladdened the hearts of traditional-grammarian-English teachers ("Here is conclusive proof, Claude, that you really must learn your parts of speech if you are serious about going to college."). But those words must have maddened the minds of other English teachers aware that research for better than 50 years had established only a highly questionable relationship between the study of any school grammar and skill in reading or writing or speaking or anything at all. Still, the words in the news story were clear. More accurately, the words in the story seemed clear, for further reading revealed that the study had demonstrated only that entering ag students needed work in spelling and punctuation and reading and writing, not grammar. The point was made by an agronomist who was quoted as saying, "The most effective tool a scientist has is the English language. A good knowledge of how to read and write will help the student immensely throughout college and throughout his life."

Reporters, editorial writers, parents, and laymen generally seem intent on equating a study of grammar (usually traditional grammar, since other grammars like structural or transformational grammars are usually considered tools of the devil) with usage, with skill in writing, with good citizenship, with success, with Americanism, with the good life. And everyone knows that grammar is good for you for it leads to "correct" English. At least Max Rafferty seems to know that and further gladly tells his readers that there is "only one way to write correct English, only one way to pronounce English words properly, only one way to punctuate sentences right and only one way to conjugate verbs, compare adjectives and identify parts of speech."(ARIZONA REPUBLIC, June 28, 1970, p.B-5)

English teachers who know the facts of life about grammar know that grammar is not usage or punctuation or spelling or rhetoric or vocabulary, though all these aspects of language may intertwine with grammar. Grammar, at least any grammar worth studying, is a description of the structure of a language and, for our purposes, a study of that structure. Grammatical utterances can be nonsensical or illogical or offensive. Grammar does not take into account the sense or logic or taste of the utterances or the speaker or writer. Usage or semantics or socio-linguistics or lexicography will more likely take up problems of sense or logic or taste. Whatever else grammar is, it is not an intellectual or pedagogical panacea for all the world's ills, not even for all the English teacher's ills.

English teachers who know the facts of life about language and the study of language also know that grammar is worth studying and it is interesting because it tells us much about man's culture and what he thinks is important and how he thinks and what processes he goes through in attempting to communicate ideas and information and feelings. Those same English teachers also know that grammar(and the study of grammar) is only one part of language study. A sound program in language ought to include many elements discussed in this issue of the ARIZONA ENGLISH BULLETIN. Signs and symbols (Borgh), bilingualism (Ney and Wykes), dialects (Staats and Golub), onomastics (Ackerman), lexicography (Jenkinson), language acquisition (Quick), semantics (Sherwin), and grammar (Sorensen and Petitt), and those aspects of language study ought to be coupled with sound approaches in teaching that might intrigue the student (Lamberts, O'Donnell, Nemanich, Croteau, Agee, Ammerman, Rubel, Olson, O'Connell, and Whalen).

The editor did not include a bibliography section (CURRENT READING) for two reasons: first, most of the authors mentioned or listed articles or books; second, any bibliography of language (theory, practice, research) would be of nearly infinite size when that listing was attempting to cover the entire range of language.

MOUNT EVEREST, HANS BRINKER, AND SIR ISAAC NEWTON'S FIRST LAW OF MOTION

J. J. Lamberts, Arizona State University

Only the very naive and the very rebellious would think of wondering why English language study has to be part of the elementary and secondary school curriculum. Like Beauty in Emerson's "Rhodora" it seems to be pretty much "its own excuse for being." Nevertheless, there are several reasons why the program continues to exist and they determine, for better or for worse, much of what goes on under the name of language study.

The first of these can be identified as the classic "Mount Everest Approach." Early in the 1950's someone asked Sir John Hunt why anyone should want to climb Mount Everest and he answered, "Because it's there." Quite obviously the physical challenge of scaling Mount Everest is vastly beyond that of drumming the principal parts of verbs into the heads of small boys and girls, yet often the only reason that we should attempt either one is simply "because it's there."

The second reason I prefer to call the "Hans Brinker Effect." It goes back to a children's story written around the time of the Civil War into which has been laced an account of a Dutch boy sticking his finger in a dike to keep his country from getting flooded. Anyone who has ever seen a real dike ought to realize this is hokum of the first order, yet innumerable Americans in full sight of a Dutch dike maintain an unshaken faith in the idea that dikes can be plugged by poking fingers into them. They accept the story because as children they heard it and were too young to argue. How many teachers likewise pass on the "rules of grammar" that they themselves learned as youngsters and never thought to question.

But what really keeps the thing going is the academic equivalent of the First Law of Motion which states essentially that anything once in motion will keep on going unless something stops it or deflects it.

Over against these are several reasons which the advocates of the language program offer in defense of present procedures. First, the study of grammar helps young people in their spoken and written utterance; second, it is required for college entrance exams; third, it is essential for the study of a foreign language.

With regard to the first reason we should remember that speaking and writing are done by habit and by practice, not by formula. The best any grammar can do is describe what happens in either situation. What we call "correctness" has nothing at all to do with grammar. In the case of spoken utterance "correctness" consists essentially of adopting a number of items from a socially preferred dialect. With respect to writing it can be one of scores of things, centering on preciseness more than anything else. And preciseness comes from knowing something about the subject. "Take care of the sense," said the Duchess to Alice in Wonderland, "and the sounds will take care of themselves." I cannot think of better advice for anyone who wants to learn to write.

Grammar as grammar has not been required of any of the reputable college entrance tests for years.

That leaves only the study of foreign languages as a reason with any substance to it. Often, however, it does not make a great deal of difference since the student does not discover how his language works till he has seen it from the perspective of Latin or French or German or Spanish. But it is sad to note that foreign language programs are being phased out of our school as fast as the administrators can manage it. Perhaps this is to be explained by the fact that

four out of five secondary school administrators have come by way of the athletic department.

Now I have been variously charged with contending that the study of grammar is a waste of time. That depends. Most of the grammar material in Warriner's, for instance, is not so much wrong as irrelevant. I have never heard a speaker of English run into trouble as a result of confusing direct and indirect objects, yet Warriner's devotes several pages to it. Or try this one: "A verb agrees with its subject in number." Some years ago I wondered whether that was true so I counted 25,000 subject-verb constructions and found it to be true 45.5 percent of the time--not enough to base a rule on. No wonder youngsters get puzzled.

One of the most active areas of scholarly research at the moment happens to be linguistics--a fancy name for language study. New journals keep appearing at the rate of about one a month. But what the researchers are doing in comparison to what our schools are teaching can be compared to a computer programming operation side by side with trying to write "1973" in Roman Numerals.

Let me take the risk of being deliberately misquoted as I compare the teaching of the English language to spelling on the one hand and bird watching on the other. Above anything else spelling demands a rote memory and close attention to exceptions, which need to be mastered one by one. An effective spelling teacher then is one who has taught her students the conventional orthography of all the words they will ever write or type. In my own case someone neglected to teach me several words, including "accommodate" and "predictable." These I learned late in life. A bird watcher does not try to master the characteristics of all birds everywhere; instead there are patterns of things he looks for--flight, size, color, head shape, and so on.

We try to teach the English language like spelling rather than like bird watching. That is, we suppose we need to teach a number of facts about language rather than teach a way of looking at language. Is it any wonder the students are bored? The stuff has all the intellectual pizzazz of a list of territorial governors of Arizona.

Instead our approach to language ought to be a discovery procedure. How do we produce speech sounds and on what basis do we distinguish them as we hear them? How do we recognize various classes of words? What are the ways of asking a question in English? Much of that is within the comprehension of very young children. On such a basis we can offer a healthy approach to the notion of "correctness." We conceal carefully the fact that every single "error" which our handbooks deplore can be found in the works of some distinguished writer. In place of the notion that some speech is right and some wrong, why not show them the difference between written and spoken English, the differences between the language of one region and another, between one time in history and another, between one social group and another. For this one ought to have some familiarity at least with what has happened in language study during the last quarter century.

While all this bears some resemblance to bird watching, language study is far more fascinating if for no other reason than that there are more words than birds. Whether one teaches traditional grammar or structural grammar or generative grammar does not really matter so much as whether one teaches the language as a set of facts or as a discovery procedure. The charm of the newer grammars is that they were originally set up to be taught inductively. Yet I have seen resolute pedants present even these grammars as sets of facts to be committed to rote memory.

As I recall it, Sir Isaac Newton never mentioned what would stay in motion once it got started. I have neither intention nor illusion of stopping anything but I should dearly love to do some deflecting.

MODERN GRAMMAR REVISITED

Erica H. Sorensen, East High School, Phoenix

"Join us in Modern Grammar! You will do things with your language that you've never done before." This understated sales pitch has helped the Modern Grammar Selectives Course offering at Phoenix East High School to grow from a humble group of nineteen brave students a year ago to two too-large sections of thirty-five each, complete with a game student teacher from ASU and presided over by a graying but enthusiastic linguist. The eager students are never quite sure what that catch phrase means, but it doesn't take long for them to find out that unique linguistic experiences are in order.

The first of these language experiences is in the process of evolving into a Pre-test of language knowledge and attitudes, taken from Neil Postman's LANGUAGE AND REALITY, with sample True-False questions such as "All languages are derived from Latin" and "The use of 'oxes' for 'oxen' as a plural is an example of slovenly speech." There are thirty-eight of these gems, and I urge the students to be completely honest in their responses and to leave blank the ones they don't know, so as to get a truer picture of their knowledge and attitudes. This new approach is paying off; the initial scores are delightfully low. We are marching through all the broad areas covered in that survey, and this time at the end of the semester we may see a marked rising trend in the post-test scores. Too much guessing last semester clouded any real or attained language proficiency. The answers to this test are discussed briefly as an introduction to the course, and then the papers are filed away for comparison with the same survey at the end.

What is different this year, and how has the course grown and changed? Plenty, mostly due to the increasing confidence and experience of the instructor and a stack of newly acquired materials gleaned from professional, community, and student sources. The weekly vocabulary assignment was an added starter this semester and so far has been reasonably successful. Each student must submit seven words per week, words he has found in reading pleasure or text material, from television, billboards, conversation, or classes. The definition, source, and an original sentence using the word properly comprise the three points per word. A number of students have turned in more than the required seven each week, but unfortunately not every student has availed himself of this golden opportunity. The wealth of new vocabulary and linguistic terminology used in the classroom has provided the nucleus for many a week's list. Occasionally in the beginning the students used nouns in adjective positions and vice versa, or didn't change endings or suffixes, but they are more careful now and work harder for proper usage in their homemade sentences. Every word is carefully read, they discovered. The beauty of this kind of continuing assignment is that history and government texts are being used for double credit and the Social Studies department's efforts being reinforced. A good many photography, biology, chemistry, and physics terms sneak in, too. Our charming new Nigerian immigrant student has contributed a number of words from ALICE IN WONDERLAND, which she tackled after a brief introduction during a class demonstration of the Jabberwocky. Her history book is not quite the mysterious enemy it was, thanks to the vocabulary assignments and the working out of historical concepts in this way.

The biggest difference to the students this year is that they are not required to buy a textbook. The course is essentially a laboratory class, the texts from last year were not as well used as I had hoped they would be, and I felt that a classroom set of three books to be read during class sessions would be worth trying. I give a short reading assignment, we spend time discussing it, and the students work out any exercises assigned from these pages. Much of what is covered in the curriculum is not found in the classroom sets, as it is gathered from all

linguistic sources and dittoed or duplicated. We ordered thirty copies of Jean Malmstrom's AN INTRODUCTION OF MODERN GRAMMAR, McDougall and Littell's DIALECTS AND LEVELS OF USAGE, in addition to fifteen copies of Charlston Laird's THE MIRACLE OF LANGUAGE. The first two chapters of the Malmstrom book have been used in their entirety, optional chapters in the Laird book for the History Unit, and the first half of DIALECTS read and discussed. Using the books in a laboratory situation does tend to slow progress somewhat, but going slower is better than not having the books read at all.

After almost three semesters, what don't the students like about Modern Grammar? Bad news first. There are universal ugh's and yuchs about The Dimensions of Language, the introductory chapter in Malmstrom. They don't object to listening to and recording different radio stations which cater to older or younger audiences, or to using language aimed at differing age groups, or to handling old and current slang; they rebel when faced with literature examples to be diagnosed as to these dimensions of age, spoken-written, formal-informal, and dialect. Mark Twain and Lewis Carroll seem to be too sophisticated or subtle for them. Perhaps no one has ever asked them to look for these dimensions before, but super-bright or average, the reaction was negative. My retort to their attitude was an uplifting statement about how they will be faced with professors and teachers in the future who will ask the inevitable question,"What was the author's purpose?", and that they must be prepared to use these language detection skills in order to answer intelligently, and so forth. Our students, at East at any rate, need more practice in analyzing deliberate language choices, and possibly the beginning of the course isn't the right spot, but the end, after much successful handling of linguistic concepts has been accomplished.

The literature analysis is the only egg we've laid so far. The good news is the overwhelmingly favorable reaction to the Dialect Unit, expanded and revised. Last year this area of study relied heavily upon Roger Shuy's DISCOVERING AMERICAN DIALECTS and the three differentiating features of any dialect: grammar, pronunciation, and vocabulary. There was some mention and demonstration of Nonstandard Dialect and some practice in recognizing these dialects in literature, but little direct contact. The students were required to take Shuy's dialect surveys into the community and find people with dialects different from their own in any or all three dimensions. This feature did not change, but a method of handling possible hesitation or embarassment for the"victims" has produced a happier result. Last year several students reported a reluctance on the subject's part to fill out the grammar survey, demonstrating how emotionally tied we are to our language patterns. This time the students prefaced their remarks, whether to an acquaintance or family member, with the comment that they were surveyors and only interested in different kinds of language and that no names would be included. The surveyors must have been quite diplomatic; the results were varied, happily given, and included immigrants from Europe, South America, and a number of Bi-Lingual and Non-standard speakers.

In addition to changing the approach to our dialect surveys, we have much more material to offer: new publications on dialect such as Dillard's BLACK ENGLISH, the NCTE small book on Non-standard Dialect, Davis' CULTURE, CLASS, AND LANGUAGE VARIETY with its accompanying tapes, Western Electric's record THE DIALECT OF THE BLACK AMERICAN, had the UMREL Learning a Standard English Kit presented in a PUHS District night course last spring. The latter is complete with historical and phonetic backgrounds and tapes which make the teaching and learning of Non-standard English an exciting experience. My own homemade dialect tapes have expanded to cover fifteen samples of American and European speech, while the non-standard Black and Mexican dialect tapes have grown to six. My student teacher fortunately works in a branch of the Phoenix Public Library and has contributed books on AFRO-AMERICAN SLAND, THE LORD ASHLEY COOPER DICTIONARY OF CHARLESTON, S.C., in addition to poetry and prose written in non-standard and regional dialects. We also presented some

minority vocabulary surveys--the Black I.Q. Test, a shortened and updated form of the Dove Counterbalance I.Q. Test, and the Chicano Barriology Test. No one passed these latter tests except two bilingual students who live in integrated neighborhoods.

The Dialect Unit continues to stress the phonetic aspect of English through the International Phonetic Alphabet. After three semesters of introducing the IPA and justifying its existence in a high school curriculum, it is here to stay. The production of speech sounds and symbols, taking the consonants first, takes two class days, while the budding phonologists listen, echo, imitate, and write the symbols in their notes, all the while hoping that passersby won't hear the nutty sound effects. At the end of the demonstration, the students are given ditto sheets with the symbols, and they embark on a series of exercises in transcribing and translating. Beginning at this point an IPA message is written on the board every day until the semester ends, sometimes a little ditty or nursery rhyme or perhaps an important assignment, but they must read and translate it. During the first week of the semester, cryptograms were presented as a lead-in exercise for code-breaking. This IPA segment is another code-breaking activity and serves a purpose as the students use the symbols to transcribe various regional and social dialects. The most successful practice activity, among many presented, was A.A. Milne's "Bad Sir Brian Botany" to be translated back into English. I chose a poem they wouldn't know or remember so that translating it would have to be a real learning experience. Out of sixty students last spring and seventy this fall, only two or three have failed to grasp the sound-symbol relationships, and this may be due to absences during this introductory period, not a lack of ability. Bilingual students have difficulty at first with word endings and consonant clusters; however, extra drill and tutoring bring the light. The IPA is resplendent on one large bulletin board, featuring the first stanza of Lewis Carrol's "Jabberwocky" and surrounded with collages depicting the ending words of the four lines.

"tw z brilig" is a real conversation piece for stray visitors in addition to providing a handy tool for teaching the basic sentence patterns later in the semester. An unexpected dividend is that students in my other classes during the day try to translate the board messages, using code-breaking techniques and phonic hints for the job. A subversive tactic.

While learning the IPA in the classroom and listening to my master dialect tapes made from students and neighbors who exhibit regional and social dialects, the students survey the community and work on their first big performance contract of the semester. This is a Cooperative Curriculum Program, and each contract gives options for individual levels of achievement. Opportunities for personal choices are included; for example, conjuring up an original sentence in Black dialect using Newsweek article "How to Talk Black", published February 28, 1972. The sentences are contrived and unnatural but represent some original thinking. On unique entry, which was rewarded by a bulletin board display, read, "Hincty bat hawk to Big Juice and rap wif de chuck on how de crumbcrushers was' happy dus'." Roughly translated, this means "The uppity woman walked fast to the white racketeer and talked with the white man about how small children waste cocaine." Many grammatical as well as lexical features of Black Dialect are present in each of these efforts, thus demonstrating that grammar can be taught in many forms. Chalk up another subversive tactic. One contract option for a "1" suggested the taping of television shows which demonstrated definite social and regional dialects. About a dozen students chose this activity, and we were treated to reports featuring The Waltons, Sanford and Son, All in the Family, and many more exerpts from movies and drama. The students analyzed the dialects and presented their tapes in the same manner as the master tapes, pointing out features of sounds and grammatical patterns as they appeared. One enterprising young man used his father's ham radio station, recorded conversations over a period of time with an Australian radio operator, and

collected a treasury of Aussie slang and dialect expressions. These seventy have become truly sophisticated and knowledgable dialectologists, aware of the language surrounding them and fulfilling one of the major objectives of this program.

After all the contract notebooks were in and the big examination over, I asked for an evaluation of the unit. We had concentrated on the major features of the Spanish-American dialect for the first time this semester, and the bilingual students had become comparative linguists as they helped to demonstrate word order and word ending differences between Spanish and English. One evaluation comment was especially delightful and appropos: "I am seventeen years old, and I have just now found out what makes me have a Spanish accent." All the students requested more in the Black and Chicano dialects. My own evaluation substantiated a comment made earlier in this paper regarding how capable the students may be in handling literature analysis without careful training. The dialect examination included a non-standard passage from Marjorie Kinnan Rawlings' THE YEARLING, and the students were asked to pick out and list ten non-standard or unusual verb forms, find at least five examples of eye dialect. and to find the one sentence which had been transcribed into IPA and to translate it back again into English. The across the board scores were near-perfect on this section. This whole course seems to be moving towards two major areas, dialect and new grammar, and they might be divided into mini-courses or term or quarter courses separately if the selectives program becomes more flexible in the near future.

The IPA and early American dialect study provided a background for the History Unit which bridged the gap between the major sections of the curriculum. We marched into antiquity, with the students taking careful notes to be submitted in the second big contract assignment. We worked again in the Oxford English Dictionary, but the emphasis shifted slightly away from the serious concentration on borrowed words and more into the cognate and native areas. More classroom exercises delineated the differences between these three main categories of English words, and the students were required to find three borrowed, two cognates, two native words, and to research a native irregular verb through classroom dictionaries and the OED. The OED is not a forbidding Ogre, as it appears at first, and for the third semester in the row we soon had lively arguments over variant spellings, obscure derivations, confusing quotations, and earliest dates. I promised a prize for the earliest cognate or native word found during the OED assignment, and the result was a three-way tie of words circa 600, won by an integrated group of one Nigerian immigrant, one Mexicano, and one Anglo. Farrell's Ice Cream Parlor donated gift certificates for three hot fudge sundaes.

The history contract offered more options and varied assignments, thanks to several new texts in the field and ideas gleaned from the English Journal. Billboard slogans, television commercials, famous proverbs and homilies, ads and magazine blurbs, Bible verses, Shakespearean speeches--all were torn apart word by word and the etymologies traced to determine whence cometh our vocabulary. Our school library has added more books on the derivations of family names, and most students could trace either their first or last names through these references. One boy's last name is an Indo-European cognate meaning "germ" or "sprout" which has evolved into "power" and "strength" through the centuries. Another, a girl's first name, was traced to ancient Celtic and means "one who is eloquent." In addition, we have several new tape recordings on history, including OUR CHANGING LANGUAGE. This recording was supplemented with transparencies and class dittoes of Old and Middle English examples. Some graduate students would be put to shame watching these juniors and seniors translating old writings and discriminating carefully between Old and Middle English sounds and words and correctly handling a sophisticated etymological vocabulary. The majority of the history contract notebooks proved to be scholarly works, worthy of being kept for future resource use.

As the semester progressed, we hopped back and forth in time periods studying surface and observable pieces of language. It was time to delve into the cognitive domain with the new theories of language acquisition, using exerpts from the psycholinguists and new studies on "The Grammar of Baby Talk" published last spring in SATURDAY REVIEW. The reaction to the innate concept was a demand for living evidence, and several students have already submitted cassette tapes of young relatives from six months to four years, each illustrating a segment of early language development. We may yet develop an East High resource library of language tapes.

Because the classes are large and each major project seems to take longer to complete and put away, the grammar section of Modern Grammar appears to be shrinking. Not so, actually. During the dialect and history units, a tremendous amount of grammar teaching and learning was occurring, and as a result, less needs to be covered during the remaining time. Old, variant, or non-standard verb forms have been identified and dissected already; the auxiliary system is the last main verb feature to be discussed, along with emphatic forms, and these are covered in the basic sentence pattern section of the text. After years in school learning about transitive and intransitive verbs, the students haven't the foggiest notion what they are prating about. By contrast, the structural view is so logical that the concept is grasped much more easily, and the five basic sentence patterns aren't quite so forbidding. When reduced to a formula approach, as the new theories are, language can be manipulated in myriad ways. We have used nonsense words and sentences successfully all semester, and during this section required the students to write a nonsense sentence, know which pattern it demonstrates, and test it on a classmate. The bulletin board sprouted these new entries, just in time for the Superintendent's visit: "The drazier derrils up a noitol," illustrating pattern two, noun phrase, transitive verb (two-part, with movable particle) and noun phrase. The one beneath read "Apparently, the daygons trangled quintly," illustrating pattern one, an intransitive verb followed by an adverb. During the sentence pattern test, the students were asked to take nonsense sentences and translate them back into whatever English words they felt would fit, and then to identify the basic pattern. A companion exercise had them scouring the daily newspapers for examples of sentence patterns, dutifully cut, pasted, and labeled.

The foregoing may seem like busywork, but is actually a perfect lead-in for transformational grammar which shows how basic patterns can be combined and derived. Much introductory transformational material can be deleted by now, and a revised and tightened concentration on verb and noun phrase structure rules follows. The only predictable hang-ups in this unit are the differences between deep and surface structure, the nailing down of the auxiliary option rules, and the double-base transformations illustrating embedding. Some students never become confirmed believers in the new theories, but they are willing to taste and try before total rejection.

One further revision in the transformational grammar unit deserves mention, and that is the crowning glory assignment, the tree diagram mobile project. Last semester a small contract was drawn up to cover this monumental task, and the students were required to use an original sentence or one that had not been previously used in class, plus they could make and label a deep structure, surface structure, or embedded diagram. Each carried a separate point count. This time we hit pay dirt; the results were stunning, colorful, ingenious, and captured everyone who came near our part of the building. Nonsense sentences were imaginatively diagrammed, and the all-time winner and recipient of zillions of extra points was a green and yellow daisy tree, each word or label of a graded size of daisy with petals cut and curving outward, and reading "The daisies/ the daisies are fresh/ smell snorky." This masterpiece has become a permanent part of the Modern Grammar resource materials. The unit test, during which the students use

their notes and exercises, completes this last large section. Each correct symbol and label equal one point, and the total is added and curved, thus insuring a passing grade for those who only mastered parts of the new diagramming. My selling points for this unit, when challenged, are that: one, they now have a basic structural overview of their language which may help them in future literary and composition efforts; and two, few people in Arizona are exposed to this kind of language learning, and they are the lucky ones who will be able to help their children with Modern English homework in future years.

When the semester ends, we can look back to quite a list of creditable language experiences: vocabulary words generated by the students themselves, explorations into regional and social dialects, phonetic prowess through the IPA, a working knowledge of etymology, language acquisition, and structural and theoretical linguistics. I stated last year when Modern Grammar was a mere infant that the students would never choose the program if it were labeled Modern Linguistics, but now that they have lived through this novel curriculum, they <u>are</u> linguists. The promise given at the beginning of the course has been kept. They have indeed "done things with their language that they have never done before."

SIGNS, SYMBOLS, AND METAPHORS

Enola Borgh, University of Wisconsin - Milwaukee

Vogue language tends to afflict professional vocabularies even as it does the general lexicon. Today a "viable" word is semiotics, which seems to be replacing semantics, a fashionable word of the fifties and sixties. In dictionary parlance, semiotics is the general theory of signs and symbols and is an umbrella term for pragmatics, the study of causal relationships between words, symbols, and their users; semantics, the study of meanings; and syntactics, the study of ordered sentences. In 1948, Charles Morris, in THE OPEN SELF, said the study of signs could be semantics, significs, or semiotics. Stephen Ullmann, in WORDS AND THEIR USE (1951) defined a sign as some part of an experience capable of calling up the remainder of that experience and a symbol as a special kind of sign which men use to communicate with one another. Obviously, there is no consistent terminology among philosophers, semanticists, or literary critics. Before the confusion is compounded, it might help teachers of literature to develop workable definitions limited to their own discipline. Failure to distinguish between signs and symbols, and sometimes metaphors, can be critical to literary appreciation. Since all three involve establishing relationships, the confusion is understandable.

Let's begin with signs. Many signs, of course, are not involved in language, though words can signify. A case in point: a concerted effort is being made to replace language-based traffic signs, such as "school crossing," with ideographs, such as a simplified drawing of a schoolhouse and children. The important thing is that signs are designative; there is a one-to-one relationship between the sign and the thing it stands for. Signs are convenient, but they do not suggest more than one level of experience. If the school crossing sign diffused its message, it would lose its purpose as a sign. It is possible to distinguish between natural, or logical signs, and arbitrary ones. Lightening can be a natural sign of an approaching storm; fever can be a natural sign of illness. But the plus sign in arithmetic seems rather arbitrary, as does the question mark in punctuation. People can create logical signs, such as the arrow which points a direction, or the sign language of deaf persons.

Contrary to some definitions, which equate sign with symbol, the terms are not synonymous, at least not in literature. First of all, man does not create symbols; they exist in their own right. The rose, for example, exists as a flower in the natural world, but man can give the rose a variety of meanings that have nothing to do with its role of flower: love, heraldry, the Church. The rose, then, becomes a symbol. Darkness exists as a natural phenomenon, but men can give it symbolic meanings of danger, ignorance, fear, death. Alfred North Whitehead explains symbolism this way: "The human mind is functioning symbolically when some components of its experience elicit consciousness, beliefs, emotions, and usages, respecting other components of its experience. The former set of components are the 'symbols,' and the latter set constitute the 'meaning' of the symbols. Thus approaching darkness can be merely a sign of night, or it can be a symbol of the closing hours of life." (SYMBOLISM, ITS MEANING AND EFFECT).

Another difference between sign and symbol is that the one-to-one relationship of the sign to the thing signified becomes a one-to-many relationship of the symbol to the things symbolized. Symbols are not only multi-layered, they are often ambivalent, as Melville explains in MOBY-DICK, when he tried to emphasize the whiteness of the whale. Water, the symbol of death in the flood, becomes the symbol of atonement in baptism. Fire can be the gift of Prometheus, the voice of revelation from the burning bush, the cleansing agent of Dante's Purgatorio, or the disaster of FARENHEIT 451.

Finally, signs are designative; they point to something. Through long association, humans, like Pavlov's dog, can allow themselves to respond as instinctively to a sign as to the thing it stands for. In time, we may come to rely upon the sign, as drivers do at a train crossing. Symbols, however, tell us how to think and feel. Often they are deeply rooted in myth and culture. We respond to them intuitively rather than instinctively.

Both signs and symbols can occur in the non-linguistic world of human experience. Metaphors cannot. A metaphor is a figure of speech, a device of language by means of which two separate images are invoked and compared. Like signs and symbols, metaphors result from man's ability to establish correspondences or relationships. In metaphor the relationship is analogy, the recognition of a partial similarity between two separate entities. I.A. Richards' statement about metaphor in THE PHILOSOPHY OF RHETORIC is classic. The writer clarifies one image (the tenor, or primary one) by summoning up a second image (the vehicle, or the secondary one), according to Richards. If a lover refers to his beloved as a rose, he is merely trying to say that his beloved (the tenor) has some of the characteristics of a rose (the vehicle). Basically, he knows the difference and does not confuse the human being and the flower. Seeing a rose does not necessarily invoke emotions of love, as it would in a symbolic context, nor does the rose in this metaphoric use signal anything.

Although metaphors are often thought of as mere embellishments of language, they are frequently much more. Often language fails to meet the full range of human experience, and men must resort to invoking sensory images to describe aspects of thought and emotion, so that anger (tenor) blazes (vehicle) and faith (tenor) glows (vehicle). In fact, language is so richly metaphoric that we are not even aware of metaphor when we say "I crawled out of bed this morning," "He answered me with a growl," "She was buzzing around the kitchen."

The occurrence of signs, symbols, and metaphors in literature is, of course, language-based. And since each describes a relationship, it is not always easy to detect the exact nature of that relationship, language itself being somewhat ambiguous at times. In literature, for example, the allegory is best explained in terms of signs. The author of an allegory projects a series of signs in a one-to-one fit with parallel aspects of reality. Hawthorne's "My Kinsman, Major Molineux" can most sensibly be interpreted as a series of related signs, or allegory. Robin, the eighteen-year-old youth who comes to town to find his noble kinsman, is invested with no reality, no individual traits. He is a created sign of human innocence. In the darkness, a sign of human society, he is confronted by various signs of human deceit, until he sees the final sign of disillusionment, the disgrace of his kinsman. Hawthorne makes it quite clear that this is an allegorical journey by mingling fantasy with apparent reality. The loss of innocence on the journey of life is, of course, a familiar theme. In THE AMERICAN James invests his hero, Christopher Newman, with certain symbolic values. (The name itself makes that clear.) But Newman, the American innocent who challenges the old world culture, is also given a history. What happens to him is a story that can be read and understood on the designative level. Robin cannot exist in our imaginations as anything other than a sign of innocence.

Hawthorne calls "The Minister's Black Veil" a parable, and the story has confused readers from Poe to the modern high school student. Parables belong to the world of symbols, not signs, and thus it seems more sensible to read the story as an allegory. The Hebrew root of the word translated as parable denotes making some kind of likeness, as Thomas Fawcett points out in THE SYMBOLIC LANGUAGE OF RELIGION.

"In contrast to the allegory, no code is used and no key to meaning is required. A parable can be used at any time by a speaker to any audience because it speaks in the language of universal experience," Fawcett writes (p. 42). The parables Jesus used as a mode of public teaching did not rest upon a series of created signs; rather they drew upon authentic human experience. The reader or listener immediately sees the point of the story, as he does not in "The Minister's Black Veil." Among Hawthorne's tales, "The Ambitious Guest" comes close to being a parable, for it teaches a lesson by drawing upon the capriciousness of fate, a universal human experience.

Allegory is fairly common in modern fiction. Shirley Jackson's "The Lottery" is a fascinating and horrifying allegory because its signs are so deceptive that the reader is well into the narrative before he realizes that he is not supposed to accept the story as a literal statement of reality. It is possible to interpret Donel Barthelme's "The Balloon" as fantasy. The author, however, assigns an allegorical meaning to the balloon: "The balloon, for the twenty-two days of its existence, offered the possibility, in its randomness, of the mislocation of the self, in contradistiction to the grid of precise, rectangular pathways under our feet." Bernard Malamud's style has been called "surrealistic," but a second reading of his comic-tragic stories often reveals the allegory. At first the talking bird of "The Jewbird" seems like fantasy, but fantasy yields to allegory when the annoying bird is cruelly ejected from the Cohen family by the father though the bird has been helping the young son with his lessons. In the spring, when the boy finds the broken, dead bird, he asks, "Who did it to you. . .?" "Anti-Semeets," his mother explains. Obviously, the bird is a created sign of man's inhumanity to man, even to his fellow-oppressed.

Symbols, of course, occurred in literature long before their conscious and deliberate use in the late nineteenth century became a literary movement. Symbols rest upon the gift of association: the power of one thing to summon up a feeling or/and idea. Modern writers use symbols to project their meanings obliquely. Since symbols are fashionable, writers sometimes seem to introduce them self-consciously rather than allowing them to surface intuitively. Although there is much to be admired in THE GREAT GATSBY, the eyes of Dr. T. J. Eckleburg on the billboard in that stretch of urban wasteland Fitzgerald calls "a valley of ashes," have a rather unsubtle association with the amoral consciences of the characters. In contrast, Joyce's symbols are a structural part of his narratives. As he said, he wrote DUBLINERS "because. . .Dublin seemed to me the center of paralysis." "The Sisters," the opening story, deals with the death of a paralyzed priest. The story begins on a darkened street outside the house of the dying priest. From this point, symbolic interpretations become almost compulsive. The dying man, a religious, had been described in a boy's dream as a simoniac. In death his hand loosely holds an empty chalice. The dead priest's sisters serve sherry and crackers to the boy, which he refuses. It is natural to analogize these images with the sacrament of communion. The physical death by paralysis can be symbolic not only of Joyce's attitude toward the church but the city of Dublin as a whole. Yet these realistic images are important to the consummation of the narrative and are not introduced merely to support the author's theme. Symbols add dimensions to the motifs of fiction portrayed as life, but it is important to remember that they must first exist on the level of presumed reality and therefore actively contribute to the development of the narration if they are not to be considered intrusive.

So much has been written about metaphor that it is useful here merely to point out its distinctive character. Metaphor is language, in Quintilian's words, "a form of speech artfully varied from common usage." Classical rhetoric divides figures

of speech into two categories: schemes, which rest upon the artful ordering of linguistic segments, and tropes (turns), which involve deviation from the ordinary significance of a word. A metaphor is therefore a trope. So is a simile, in which the analogy is self-evident. If we write that the brain is like a computer, there is no danger that anyone will take us literally. The literature of religion abounds in similes drawn from sensuous experience. The psalmist compares the generations of men to grass, which springs up in the morning but is parched and withered at night, and there is no danger of confusing men with grass.

But metaphors have a quality of directness absent in similes. Like or as in similes prepare us for the analogy. Metaphors are tucked away in syntactic structures that often hide the non-literal use of the language. The mechanics of metaphor can be explained in grammatical terms. Examine the metaphor in these eight lines from Emily Dickinson:

I never lost as much but twice,
And that was in the sod;
Twice have I stood a beggar
Before the door of God!

Angels, twice descending,
Reimbursed my store.
Burglar, banker, father,
I am poor once more!

The lyric is unified around the metaphor that emotional resources are like material wealth, with loss and reimbursement. Certainly no one can read as literal the statement that the poet stood a beggar (noun complement) before the door of God (adverbial). Yet, the grammar and the lexicon state so unequivocally. Nor can the reader believe that angels reimbursed the poet's store (verb phrase). The nouns burglar, banker, father are metaphors for God. "I am poor (adjective complement)" states that the poet has suffered another emotional loss. The concentration of language is a result of the presentation mainly of images that are vehicles. The first two lines carry the tenor, the statement that the poet has lost a loved one in death.

The danger inherent in metaphor is that the unwary reader may not be alerted to the shift from literal to non-literal language, since the grammar itself provides no clues. Emily Dickinson speaks of autumn when she writes:

These are the days when birds come back,
A very few, a bird or two,
To take a backward look.

This is a direct image. But she quickly moves to metaphor with such phrases as "sophistries of June," "A blue and gold mistake," "fraud that cannot cheat the bee." The emotional level becomes more intense as the metaphors become religious--"sacrament of summer days," "last communion in the haze," and continuing reference to the Eucharist. These are, of course, metaphors, for there is no assumption of a real church service, as there were real crackers and wine in "The Sisters."

Modern literature, moving away from the documentary style of naturalism, relies on signs, symbols, and metaphors to carry meaning. In reading any new piece of literature it is important to first discover the major images. Then it can be established whether these images are to be interpreted as reality, as signs, or as metaphors. If they are real, then it is possible that symbolic meanings may enrich the interpretation. It is not necessary, however, to insist upon finding symbols in the underbrush. Valid symbols are rooted in culture and their meanings should occur intuitively.

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USING LINGUISTIC ANALYSIS IN THE TEACHING OF COMPOSITION

Roy C. O'Donnell, University of Georgia

To defend the argument that linguistic analysis is an essential part of instruction in written composition would be both difficult and unwise. At the same time, it appears not improbable that linguistic analysis based on transformational-generative theory may have value for some students. Linguistic analysis can result in making a writer consciously aware of language structure, and it is likely that conscious awareness of structure can be valuable for many writers.

There are at least three problems frequently encountered in student writing that can be approached through linguistic analysis. These three problems are: (1) malformed sentences, (2) structural ambiguity, and (3) stylistic inflexibility.

English teachers frequently have cause to be displeased by their students writing poorly constructed sentences. Most of the structural faults found in such sentences can be explained as misapplications of transformational rules. For example, "Walking downtown, a truck crashed into a building" illustrates the well-known dangling participle. A student who is aware of the transformational rules of English probably would not write such a sentence; he would know that the introductory participle in a sentence results from a deletion transformation, and that in constructions of this kind an element cannot be deleted unless it occurs in both the matrix and constituent sentences. Thus, if the underlying structure were "A truck (a truck was walking downtown) crashed into a building" he could delete "a truck was" and shift the position of "walking downtown." Of course, he would also know that such a structure is not likely to occur since trucks are not capable of walking; and he would know the various transformations one could use to combine "I was walking downtown" and "A truck crashed into a building." He could say "When I was walking downtown, a truck crashed into a building," or he could add other elements to form "Walking downtown, I saw a truck crash into a building." A careful writer would probably not be guilty of using a faulty construction such as the one cited, but it seems not unreasonable to argue that a writer who is consciously aware of the transformational possibilities of his language is more likely to be a careful writer.

A great deal of attention has been given to structural ambiguity in the English language. Structural linguists called attention to the fact that a great many structures which are ambiguous in writing are not ambiguous in speech because of intonational clues. Transformational-generative grammarians have pointed out that the reasons for structural ambiguity lie in the process of forming surface structures from underlying structures. In "The shooting of the gangsters frightened us" the interpretation depends on whether the reader thinks the gangsters did the shooting or were the victims of the shooting. Transformational analysis provides a way to focus on the source of the problem. The underlying structure, "It (the gangsters shot something) frightened us" can be expressed as "The shooting of the gangsters frightened us." Also, "It (someone shot the gangsters) frightened us" can underlie "The shooting of the gangsters frightened us." If the writer is aware of this slight inefficiency in the language system, he can protect his readers from potential misunderstanding. If clear signals of the intended meaning are not provided by contextual clues, the writer can make his message clear by writing something like "The policeman's shooting of the gangsters frightened us" or When we heard the gangsters shooting, we were frightened."

Teachers of composition are properly concerned with helping students develop their writing style. Students frequently find it difficult to understand what

their teachers mean by style, possibly because some teachers are not very certain themselves of what they mean by style. Students of applied linguistics have recently given a great deal of attention to matters of style, and their studies have helped to clarify the meaning of the term.

Style may be defined, in part, as "the manner of saying what is said." The implication of such a definition is that there may be more than one way to say what is to be said. It is generally understood that there is a lexical element to style. Writer's handbooks refer to this element of style as diction, or choice of words. As a result of a variety of historical and cultural developments, the English language has many words that are synonymous or nearly synonymous. The discriminating writer commands a large stock of words with a wide range of meanings and shadings of meaning. When he writes he has at his disposal this repertoire of words to use as the occasion demands. Teachers at all levels have long been aware of the need for voabulary development, and students are constantly urged to learn new words.

It is perhaps less generally understood that there is a structural element of style, i.e., that there are syntactic structures that are synonymous or nearly synonymous. This structural element of style seldom receives the attention from teachers that it deserves, probably because traditional grammar does not provide efficient ways to discuss structural variations. Analyses based on the newer grammars offer more efficient means of treating this element of style.

In the discussion of structural ambiguity, it was pointed out that two different underlying structures may have identical surface structures; it should also be noted that a single underlying structure may have various surface structures. The contrast between active and passive construction is an example; one underlying structure may be expressed in surface structure as "My friend wrote the paper" or "The paper was written by my friend." Numerous examples of possible structural variations come to mind with sentences of greater structural complexity. The structure underlying "It was unfortunate that Tom lost his money" offers a wide range of choice. Structural equivalents are: "That Tom lost his money was unfortunate," "Tom's losing his money was unfortunate," and "Unfortunately, Tom lost his money."

What is being argued here is that certain kinds of linguistic analysis may help the writer to make conscious choices among syntactic options; it is not assumed that conscious choice is a necessary part of writing. Probably very few writers are aware of the choices they make in framing sentences, and undue emphasis on conscious choice could certainly be detrimental. On the other hand, ability to analyze sentences and make conscious choices may be quite valuable to many writers, particularly in revising initial drafts of compostions.

THE ENGLISH LANGUAGE: SOMETHING MORE THAN GRAMMAR

Donald Nemanich, University of Illinois

I: LANGUAGE IN THE CLASSROOM

Many teachers divide the English curriculum into three not quite equal parts--language, composition, and literature. If one of these parts is neglected, it is seldom the last, and most often the first. Many teachers, confused about traditional, structural, transformational, generative, tagmemic, and stratificational descriptions of the English language, have decided not to teach any grammar at all. A neglect of responsibility? Perhaps. A tragic mistake? Probably not.

Will students suffer for not having studied grammar textbooks? Since 1903, there have been literally dozens of studies which have explored the possible values of studying grammar. And virtually all the research is in agreement: the study of English grammar has little if any beneficial influence on the writing of students. Some researchers, in fact, have gone even futher, concluding that the study of grammar was not only useless, it was actually harmful since it wasted time that could be spent on literature or other more interesting or worthwhile topics. There have been several recent studies which concluded that transformational grammar, unlike its predecessors, may have some beneficial influences on student writing. They are not yet completely convincing, however.

If teaching grammar seems to have little practical value, should we discard language from the English classroom and devote all our time to literature and composition? Perhaps not. Perhaps there are other areas of language study worthy of our class time and study. Among those areas of language which many teachers feel should be studied in the English class are semantics, language history, dialects, and variations in usage. Each of these is of some value, and for the student probably any of them is more interesting than the usual handbook of grammar.

II: SEMANTICS

Semantics has had a small but enthusiastic band of followers among English teachers for thirty years or more. I recently visited an Illinois high school where an English teacher was exploring with his class how we use and misuse words, a common topic in semantics. Among other items, their semantics class was especially interested in the language used by politicians and advertisers. Another subject of interest in semantics is how news or other uses of language may be slanted. Consider for example the pair of sentences "Ted sticks to his principles" and "Ted is pig-headed." Both have essentially the same meaning, but the first has more positive connotations than the second.

My own college semantics class has spent a considerable amount of time examining the relationships between language and prejudice, particularly how some people feel it is sufficient to put people in categories with labels. For the Archie Bunkers among us, calling someone a Pole, and Italian, a hippie, or a woman driver says everything that can be said about a person. A study of prejudice and the language of classification may be one of the most significant topics explored in the English class.

A similar semantic topic worth studying is the two-valued orientation as opposed to the multi-valued orientation. People who have two-valued orientations see everything as either good or bad, for them or against them, black or white. There are no shades of gray; someone who disagrees with the two-valued person on only a

few things is as much an enemy as the person who disagrees about everything.

Another popular semantic topic is to investigate why it is that some words offend us while other words for the same thing do not. Why do we prefer "regurgitate" to "puke" or "Italian" to "dago" or "memorial park" to "graveyard"? Why does euphemism play such an important part in our lives? Why do we have taboo words? Why do some societies completely avoid the name of their god or names of the dead? Why do entertainers prefer "Tab" or "Rock" or "Tuesday" to "Waldo" or "Melvin" or "Zelda"? Would a rose small as sweet if it were called a "stickerbush"?

A study of semantics, the meaning of words and how people use them, is a legitimate and popular kind of activity in the English class. Teachers who would like to explore the subject further might begin by looking into S.I. Hayakawa's LANGUAGE IN THOUGHT AND ACTION.

III: LANGUAGE HISTORY

Another area of natural interest and importance in language study is the history of the English language. I can trace my own interest in language to a day twenty years ago when as a high school student I discovered a book on word origins. I was fascinated to learn that a bribe was originally a lump of bread given to a beggar, a lady was a bread-kneader, and a lord was the guardian of the loaf. Students are easily interested in language as I was when they learn that every word has its own story.

There are other topics relating to language history that are worth considering for the English class. One is that language history explains many of the irregularities of English spelling. Another is that English is a member of a family of languages including most European languages as well as some as far away as India. English mother resembles French mere, Latin mater, Spanish madre, Italian mamma, Greek meter, and German Mutter, to name only a few. To be aware of these relationships may be of some use in learning other languages.

Perhaps the greatest value of looking at the history of the English language is in becoming aware of how much language changes. Any passage from the Old English of 1000 years ago makes clear just how much language does change. Chaucer's Middle English of 600 years ago is more easily read but still difficult. The English language of 100 or even fifty years ago is also different from today's English, and no person living in the 1970's should be forced to use the language of the 1800's or 1920's or even 1950's. There are thousands of new words in English and thousands of others passing out of use. Other thousands of words have changed in meaning, pronunciation, or even spelling. Teachers and students studying the history of the English language hopefully will have a positive attitude toward the language of their own age and will be less inclined to hold on to the language of the past, even that of their own youth.

IV: REGIONAL DIALECTS

About one fifth of all Americans move each year. People from Maine come in contact with those from Michigan, Missouri, Montana, and Mississippi, and confront numerous differences in pronunciation, terminology, and grammar. Although the United States does not have the extreme dialect differences of China or England, differences do exist. Bucket-pail, dove-dived, bag-sack, string bean-green bean-snap-bean, muskmelon-cantaloupe, frying pan-skillet, and quarter to- quarter till-quarter of are a few items that vary from one part of the country to another.

We all speak dialects. Most people notice the Southerner, or the New Yorker, or the New Englander or the Texan, and say "He has a dialect, but I don't." But the Midwesterner or Westerner who says that sounds just as strange to the Londoner or the Georgian as they do to him. The Midwesterner has his nasality and flat pitch and strong r's just as the Southerner has his modified vowels and dropped r's and final consonants.

Perhaps the greatest benefit to be gained from studying dialects is suggested in the preceding paragraph. Most people have prejudices about language, especially about other people's dialects. They may look down on someone because he speaks differently. But, despite such prejudices, no dialect is really superior to any other. Bag is not a better word than sack, nor is aunt better if pronounced as a Bostonian does rather than as a Texan does. Some study of dialect in the English class hopefully would weaken common prejudices about language.

My own experience is that students enjoy studying dialects. It is easy to spend a week or two in class on regional differences in terminology or pronunciation. Most students either have traveled to other dialect areas or else know people from different parts of the country. Like language history and semantics, it is not hard to justify inclusion of some dialect study in a high school English class either for its inherent interest or its educational value.

V: LANGUAGE VARIATION

In addition to such obvious language topics as semantics, language history, and dialects for discussion in the high school class, there are other possibilities. Perhaps students have noticed language differences dependent on a speaker's age, or sex, or race. Dassen't is a word of older people, and right on is an expression of the young. Women use more adjectives than men do, especially words like quaint, lovely, or exquisite. Blacks in all parts of the country have their own pronunciations and terminology.

Slang and the jargon of particular groups are other areas of language which are interesting to high school students. Almost any occupation, hobby, or special interest group has its own technical language. Golfers, for example have dozens of specialized terms--wood, iron, slice, par, putter, birdie, and eagle, to name just a few.

Perhaps the most valuable topic of all in language study is how each of us can and even must adjust our language to the situation. There is no correct English for all occasions. John Wayne's English is right for him, Dick Cavett's for him, and Eric Sevareid's for him. I would hate to hear John Wayne talk like Dick Cavett as much as I would hate to hear Eric Sevareid talk like John Wayne.

The person who used extremely casual language in all situations is in many ways like the person who never wears anything but blue jeans. The person who uses formal language for all situations is as strange as the person who wears a formal suit or gown everywhere.

Some people, usually uneducated, are limited to one variety of language. The rest of us are fortunate that we have a mastery of a number of different varieties of language: intimate (with a spouse, for example), casual (with close friends), consultative (with strangers), formal (in professional meetings), and frozen (in legal documents or literary works). It is this diversity in language that is most useful for students, not a single variety which claims to be correct for all situations.

VI: A FINAL NOTE

I have argued in the preceding pages that the teaching of grammar which has occurred in English classes has probably been a waste of time and effort. But I have also argued that all instruction in the English language should not be abandoned. There is student interest in regional and social dialects, in word origins and other aspects of language history, in semantics, and in varieties of language. It is these topics and not grammar that should be the focus of instruction in the English language.

VII: BIBLIOGRAPHY OF SUGGESTED READINGS

Albert Baugh, A HISTORY OF THE ENGLISH LANGUAGE, 1957.
S. I. Hayakawa, LANGUAGE IN THOUGHT AND ACTION, 1964.
Martin Joos, THE FIVE CLOCKS, 1962.
J. J. Lamberts, A SHORT INTRODUCTION TO ENGLISH USAGE, 1972.
H. L. Mencken, THE AMERICAN LANGUAGE, 1963.
Thomas Pyles, THE ORIGINS AND DEVELOPMENT OF MODERN ENGLISH, 1964.
Roger Shuy, DISCOVERING AMERICAN DIALECTS, 1967.

HELP! THERE'S A BILINGUAL IN MY CLASS

James W. Ney, English Department, Arizona State University

The problem with bilinguals, as the term is locally defined, largely resides in the fact that they don't speak two languages or if they do, they don't speak one--English-- very well. The fact that the "bilingual" doesn't speak English at all or very well hamstrings the average teacher who has from 25 to 50 other students to attend to. The class can't be stopped for one recent arrival from Mexico or the reservation. Neither can two or three essentially monolingual "bilinguals" be integrated into the activities of the classroom with any degree of facility. The question arises, then, about the tactics that the teacher can follow when confronted with this situation. That question has a hierarchy of answers that may be tried in the following sequence.

(1) Call the district office. With a little bit of luck, the school district may have a person or two who do nothing but deal with children who do not speak English or do not speak it well. For instance, the Mesa school system has two such people, one for the elementary level and one for the high school. Either of these people may have to say: "Thanks a lot. We have more than we can properly teach all ready, but we'll be around to see what we can do."

If the district office says: "We're frightfully sorry but we don't have anybody here who can help you", then the teacher should probably take the time to inform the district office that the Arizona State Department of Education has had funds for special English classes under House Bill No. 1 (1970-71) and will probably have funds under Senate Bill No. 1137 for the same purpose. Mr. J.O. Maynes of the Migrant and Foreign Language Division of the State Department of Education would be glad to inform them of the availability of these funds and the means of applying for them. With a lot of skill and a good grant proposal writer, the district may be able to hire a truly bilingual teacher or aide to help with the problem. Should the district be so inclined and should it have enough of the unilingual bilinguals scattered through its schools, it may want to apply for funds from the Federal Government and join the seven bilingual programs already being funded by the USOE under Title VII in the State of Arizona with over $1,000,000 dollars.

(2) Try individualized instruction. If the district, the state and the federal government cannot help with the immediate problem, individualized instruction is the only recourse. With bilinguals, the individualized instruction must be truly individualized: one teacher on one student or at most, one teacher on two or three students. This is true only if all the students having problems with English as their second language cannot be brought together in one place at one time. If they can, then an ESL class can be established and the teacher can proceed systematically using techniques which will be suggested later. If they cannot, then the individualized instruction will be necessary. At this point, it should be stressed that self study is not going to be the answer; the bilingual student will probably never learn how to speak, read and write English by simply looking at a book by himself in a corner of the classroom.

The individualized instruction need not be done solely by the teacher. Bright youngsters in the classroom can be asked to help the bilingual student with his problems. If Pedro is sequestered in a quiet nook with Peter or if Juanita is secluded with Janet, both Pedro and Juanita can learn a lot of English provided they both are kept talking with their respective tutors. To keep them talking, the teacher should start them on two or three stages of instruction that he himself could well use.

(a) The naming stage. If the students are "nils", that is, if they do not speak English at all, the individualized instruction session might start with the naming of objects in the classroom, items of apparel or parts of the body.

This is a book.	This is my head.
This is a desk.	This is my foot.
That is a window.	That is my shirt.
That is a door.	That is my shoe.

Pointing, touching or otherwise signifying the item should be used religiously in connection with each repetition of the sentence by Juanita, Pedro or the teacher. If Juanita and Pedro have difficulty with the complete sentences, tutor or teacher should have them pronounce the single items: shoe, book, chair and etc. Once the singular has been passed, then the plural can be attacked.

These are books. Those are shoes.

And once the plural has been passed, the questions can be used. Pointing to a chair, the teacher/tutor can say:

Is this a book?

and then can model the response for Juanita or Pedro:

No, it isn't. It's a chair.

The naming stage can continue for months or weeks with the teacher bringing artifacts from the home to use with the lesson. And once the artifacts themselves are exhausted, pictures from magazines and books can be used or charts or flannel boards can be brought in for the lesson.

(b) The command and demonstration stage. Following the naming stage, the command and demonstration stage can be invoked. At this stage, the teacher/tutor says "stand up" and demonstrates the action. Juanita and Pedro are then asked to intone the same words as they mimic the action of the instructor. Soon they can proceed to the following:

Sit down.	Walk to the door.
Open the book.	Touch the wall.
Pick up the pencil.	Touch your nose.
Close the book.	Touch your shirt.

Within the classroom, there are thousands of commands that the teacher can give especially if toys, objects, and pictures are used.

Put the red block on the green one.

Point to the house.

Put your hand on the chair.

The command and demonstration approach lends itself admirably to games such as "Simon Says" with a small group of students.

Both in the naming stage and in the command and demonstration stage, the students should be kept talking. The students can learn to understand the language by simply listening to the teacher/tutor using the naming and the command and demonstration technique. But it is unlikely that they will learn to speak or, later on, read and write the language unless they are kept mimicing their linguistic model. A quiet English as a second language class is a bad one; the noisy class with everyone talking is the best. Furthermore, in both the command and demonstration stages of learning English as a second language, reference to English spelling in either reading or writing is counterproductive. The reason for this is that English spelling is simply not much of a cue for anybody who wants to speak the language. For instance, the letter u, which usually spells the vowel of but or fun, is used to spell the vowel of bit in the word busy. Similarly, the oo digraph spells quite different vowel sounds in food, look and blood. It is scarcely productive, then, to talk about the "double-o" sound and to introduce the non-native speaker to it. There are sixteen different ways to spell the vowel of meat and eighteen

different ways to spell the vowel of mate. In all, there are about 270 ways to spell the 38 different sounds of standard English. As a result, the English spelling system will only confuse the literate student of Hispanic background since his language is not spelled with the same kind of diversity. For the same reason, English spelling will not help the illiterate student of English as a second language either. Thus, teaching the student the alphabet and the "sounds" that "the letters make" is not of much use either.

The one exception to the use of the "no writing" or "no reading" rule for beginning students can be made by the teacher who knows what the sound-spelling correspondences are in Spanish. The written forms of words in English that follow the Spanish spelling rules may help the student in some cases. A native speaker of Spanish can look at pen and come up with a pretty fair pronunciation of the word but if he sees bit, he will probably say something like beat. For this reason, teaching the alphabet and teaching reading and writing may just as well be left alone until the student has learned to speak the language. One task at a time is enough. Letters and spellings can be left until the reading and writing stage which should not come until the student has basic speaking ability. Nevertheless, for the mature student, an exception might be made. If the student has already become accustomed to learning through reading in his own language, it may be worthwhile to use flash cards during the naming stage. It might just be that the benefit gained through using the visual medium might outweigh the detriment of irregular spelling.

In any case, the naming and the command and demonstration techniques can move the student well along the way to fluency. Professional language teachers use these techniques with students of every age. In fact, James J. Asher thinks that all languages should be taught using commands and demonstrations. ("Children's First Language as a Model for Second Language Learning," THE MODERN LANGUAGE JOURNAL, 56 (1972), 133-139). But sooner or later, the resources of these two techniques are exhausted. Then, if the teacher has no materials to use as a guide, the teacher must move to small unstructured groups in which the students role play or engage in simple unstructured conversation with other students. At this point, the teacher must only be sure that all of the students talk and that they keep talking. Beyond this lies the instructional material stage which is more fully developed below.

(c) The instructional material stage. Since the stages overlap, some materials can be used at previous stages. For instance, Linguaphone Language Masters are useful at the naming stage. These machines are activated by 3" x 8" cards with pictures, written sentences and magnetic tape on them. The student runs one of these cards in a modified tape recorder and hears sentences such as This is a bird while looking at the picture of a bird and reading the printed sentence. Linguaphone Language Masters can be used with earphones so that an entire class is not disturbed but the student's necessary repetition of the recorded sentence would nevertheless disturb a full class. In any case, these machines are used both by Maricopa Technical college and the Mesa school system.

One of the most useful and attractive sets of materials for the elementary student is put out under the title ENLGISH FOR JUAN Y MARIA by the Melton Book Company. This set includes teacher's manual, student books, filmstrips, records, puppets, masks, realia, audio-flash cards and wall-sized illustrations. Southwestern Cooperative Educational Laboratories also market materials of high quality for the elementary school. With a little bit of luck and a big enough order, SWCEL may ship a consultant with its materials to show the deserving teacher just how to use the materials.

On the middle school or high school level, attractive sets or materials are a bit more difficult to find but there are many useful books. Once the student has passed the early stages of language learning and has started into the reading and writing stage he can use self instructional texts such as Macmillan's ENGLISH 900, a programmed text using the technique of the branching program developed by Thomas Crowder. Such texts,of course, are of dubious value in helping the student to speak the language, but they are useful in furthering the student's overall knowledge of the language and are useful as beginning reading and writing texts. For the best dollar value on the adult to high school level, the Binational Center in Mexico City (INSTITUTO MEXICANO NORTEAMERICANO DE RELACIONES CULTURALES) puts out a set of books for English as a second language. This set retails at roughly ten dollars for nine student books and a teacher's manual. Records are similarly inexpensive but are inappropriate for the younger student.

For a set of texts that covers the spread from elementary ability in English to an advanced ability, Macmillan's ENGLISH THIS WAY is good as is the McGraw Hill/ National Council of Teachers of English, ENGLISH FOR TODAY. Other companies marketing English as a second language materials include: The Regents division of Simon and Schuster, American Book Company, Thomas Y. Crowell and Ginn/Xerox. Simple letters to these companies will bring cascades of descriptive literature on the materials being marketed. The last of these companies markets a set of texts for the advanced student which combine oral exercises with reading and writing under the title of the Audio Lingual Literary Series.

In teaching English as a second language, instructional materials are valuable since the average teacher does not have the time to carefully sequence vocabulary and grammatical structures. In learning a foreign language, it is important that the curve of learning exceed the curve of forgetting. In simple terms, a student must learn and retain more than he forgets. As a result, material that is presented on the first day should be reviewed on succeeding days until the student is able to retain what he has been exposed to. Now, the average teacher simply does not have the time to keep a record of the vocabulary and grammar that is presented in each class period. But, the use of a carefully sequenced text can obviate the necessity for this. The text does some of the work for the teacher, sequencing the presentation of vocabulary and grammar and presenting it for review at carefully spaced intervals.

(d) The reading stage. Students may start the reading stage by simple exposure to the words which they have learned in the naming stage. Flash cards can be used to acquaint the students with the written form of the words that they have learned in the spoken form. Thus when the teacher says <u>This is a pen</u> a flash card with the sentence written on it can be paired with the object for the student's viewing. During the early stages of this activity, only the dominant spelling patterns should be presented to the student so that he can form some rules about sound and spelling correspondences. Such words as the following conform to the dominant spelling patterns in English:

meat	pit	mate	met	mat	nut	not
seat	sit	lake	let	bat	but	cot
			. . .			
nine	noun	boy	coat	tube	call	pull
shine	sound	joy	boat	cube	hall	bull

After some of the sound spelling correspondences have been learned in this way, the student can move on to elementary texts. For students in the elementary schools, this is not difficult since there are many elementary reading texts for students, the

problem is quite different, however. For these students, an elementary reading text must be found with adult or high school level ideational content. For these, previously mentioned English as a second language materials are the best: McGraw Hill, ENGLISH FOR TODAY, MacMillan, ENGLISH THIS WAY and the Audio Lingual Literary Series from the Blaisdell division of the Ginn/Xerox company.

(e) The writing stage. If the student has already mastered simple dictation using the sentences learned in the naming stage. Thus, the teacher reads the sentences:

This is a pen. This is a book.

and the student writes the sentences that the teacher has read. The next step can be dictation and writing of more complex sentences that the student has already learned in the oral form. From this point, the student should move on to controlled composition exercises. Thus the teacher can ask the student to write the question form of statement sentences such as the following:

Teacher reads	Student writes
John can read.	Can John read?
Roberta plays tennis.	Does Roberta play tennis?

Exercises such as the above abound in English as a second language texts and, although they are usually designed for oral presentation, they can be used as written exercises. Following the dictation exercises can come controlled composition exercises. One of these can be constituted of paragraphs of questions which the student changes to paragraphs of answers. Thus, a teacher writes a series of questions such as the following:

Teacher: School

Where do you go every day? What do you do at school? Who helps you at school? Does the teacher help other students?

Student: School

I go to school every day. I learn to read and write there. The teacher helps me. He (She) also helps other students . . . . At a more advanced stage, controlled compositions can be used to help the student in his command of more sophisticated vocabulary and sentence structure. For instance, the student can be asked to combine sentences with the use of relative clauses as in the following:

Teacher: A Friend of Mine

A friend of mine told me to visit Jim Smiley. This friend wrote me from the East. He told me to ask old Smiley about the ancient mining camp. The mining camp had closed down in the summer of '76. . . .

Student: A Friend of Mine

A friend of mine who wrote me from the East told me to visit Jim Smiley. He told me to ask old Smiley about the ancient mining camp which had closed down in the summer of '76. . . (Both of these techniques have been worked out in detail. The former by Lois Robinson in GUIDED WRITING AND FREE WRITING and the latter in the previously mentioned Audio Lingual Literary Series.) Following the controlled composition stage the student can go on to free writing with some confidence.

If the teacher at this stage is still having problems with the education of bilinguals who do not speak English too well, one course of action remains:

3. Ask for help. All three of the State Universities in Arizona have programs and courses in the teaching of English as a second language. Personnel connected with these programs are happy to help where, when and if they can. Furthermore, the state of Arizona has a host of classroom teachers who are extremely competent in the field of English as a second language. Either the University departments or the Arizona Bilingual Council should be of help in bringing teachers together who share problems in the teaching of the bilingual student (unilingual or not). The last named organization does it on a formal basis with its Spring and Fall meetings.

USEFUL ADDRESSES

American Book Company, 450 W. 33rd St., New York, N.Y., 10001
Thomas Y. Crowell, 201 Park Ave., South, New York, N.Y., 10003
Ginn/Xerox, Education Center, P.O. 2649, Columbus, Ohio 43216
Instituto Mexicano Norteamericano de Relaciones Culturales, A.C., Hamburgo 115, Mexico 6, D.F., Mexico
Macmillan Co., 866 Third Avenue, New York, N.Y., 10022
Melton Book Company, 111 Leslie Street, Dallas, Texas 75207
Lingoco Corp., Suite 207, 7765 Girard Blvd., La Jolla, Calif. 92037
Regents Publishing, Simon and Schuster, 630 5th Ave., New York, N.Y., 10028
Southwestern Cooperative Educational Laboratories, 117 Richmond Dr., Albuquerque, New Mexico 87106

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WHAT CAN THE ENGLISH TEACHER DO WITH DIALECTS?

Mabel M. Staats, Editor, FLORIDA ENGLISH NEWSLETTER

Dialectal differences have been with us for many centuries but most of them have not caused such fatal results as struck the Ephraimite who, according to the Biblical account, attempted to cross the Jordan River which was held by Jepthah, leader of the Gileadites. Challenged to say shibboleth (which meant stream or flood. Judges 12-6) to prove he and his men were friends, he pronounced the word sibboleth, and was promptly killed.

Today, partly due to attempts to achieve better education through integration and busing, and because of great population growth, more students with widely varied dialectal differences attend classes together.

The majority of students, who usually assume that their own speech is the most natural and effective, often use discriminatory tactics and ostracism which tend to kill any real communication or cooperation with other "strange speaking" students.

Dialects usually have their roots in family background and nationality, economic status, race, education, occupation, and customary leisure activities. Although speakers of different dialects may live only a few blocks apart, there is often very little absorption or reciprocal understanding of their everyday speech. Because some students feel that their speech is the most desirable, they ignore the dialect of others or feel superior to the speakers. It never occurs to them that their own speech is a dialect to the minority group with whom they are associated in school.

Heretofore, English teachers have labored to direct student speech into something rated "standard dialect" which is usually the most grammatical, upper middle class expression in the area. They have been frustrated when some students could not speak it acceptably, except occasionally in class, and who immediately reverted to their native dialect in the halls.

HOW CAN ENGLISH TEACHERS MINIMIZE DIFFERENCES AND DEVELOP MUTUAL RESPECT FOR STUDENTS WHOSE SPEECH VARIES FROM THE AREA PATTERN?

One approach which can lead to a better understanding and acceptance of dialectal differences is to turn the spotlight on currently predominant phrases used by all class members, not as an amusing and enlightening variation from the usual classroom procedure.

Suggest to the class that they lay their English books aside for a day or two while they listen to each other to see how people really talk. Explain that a bit later they will have an opportunity to write short sketches with several speakers and they will want their characters to use realistic speech. It is important that they think of the next few lessons as a lighter, more personal approach to speaking and writing which can be enjoyable.

USE THEIR EVERYDAY PHRASES

Start them off with several examples of the droll, colorful, sometimes pungent expressions which they use everyday. Ask them:
Do you say "head over heels" in love, in football or other activity? Do you know that the expression comes from the method of punishing criminals in early days? Hanging was the sentence for a serious crime, but a lesser infraction could be punished by hanging a man by his heels, which was uncomfortable but not fatal.

Or, do you say "That doesn't ring a bell with me"? It originally referred to target shooting in a gallery. If the marksman hit the bullseye it rang a bell signifying that he had won a prize. In common use it means to stimulate the memory so you "win" what you wanted to remember.

Then ask students to make two lists of (1) slang and colloquial expressions they customarily use and (2) phrases which they hear others use. This tends to point up the dialect phrases that students take for granted, and it can lead to more curiosity about new phrases others contribute to the class.

Background explanations for hundreds of phrases can be found in HEAVENS TO BETSY, AND OTHER CURIOUS SAYINGS by Funk, and WHY YOU SAY IT by Garrison. Students often find it amusing to trace the real meaning behind their dialectal expressions and explain them to the class. If each student selects only four or five a wide range can be covered in a few class sessions.

Among them could be these: take down a peg, too many irons in the fire, make no bones about it, bring home the bacon, throw cold water, chew the fat, pretty penny, get the sack, dead as a doornail, pass the buck, etc.

Usually everyone in class limbers up in this digression from impersonal grammar study. They also find similar expressions used by other speakers and more of a bond is created. Remind them that they will want to use phrases which are natural for the characters they will write about later.

USE THEIR EVERYDAY WORDS

After discussing phrases and their meanings and, discreetly, the grammar involved, the next step is to ask them to jot down unusual pronunciations of words they know by speakers of other dialects. Since our speech is made up of words from many other languages besides English, it is interesting to check on a list of words to know what they meant originally.

A place of beginning could be: How many drive cars? Does someone ride with you to school? Then you could be called a chauffeur. The word actually meant "stoker of the fire" in French (stoker; chauffer-to heat). Early cars were propelled by gas from burning coke, so the driver had to replenish the fire so the car would run and was called a chauffer. Maybe "hot rod" today is not too far off, though the driver needs only to depress the accelerator to get the "gas".

We think of a villain as one who is a lawbreaker, yet originally it meant a rural worker at an Italian country house called a villa. Since the laborers were very poor they sometimes pillaged and the French called them villains, which meant "from the villa", but came to refer to all lawbreakers.

Do any of you have pedigreed dogs, horses, or cats? Do you know your own pedigree--from whom you are descended? Pedigree means "crane's foot" in French. It comes from the custom of showing offspring from the same family by three lines coming from a single perpendicular line above ⅄ (draw a bird's foot on the board). In French ped means foot and gre means crane.

Suggest that the class check on meanings of other common words with interesting backgrounds such as : daisy, sandwich, succotash, assassin, hot potato, sundae, banquet, washout, pupil, thug, pretzel (little prize). These help the class to "zero in" on words from other languages which are now current American speech.

Such research and reporting to the class shows the similarity of many words

in many languages. For instance, the spelling of mother differs in other languages but the maaning is the same. Mutter (German), moder (Swedish), mather (Irish), madre (Spanish), mere (French), mater (Latin), mat (Russian), meter, (Greek). Another word usually spelled the same (except Spanish, tomate from South American Nauhautl, tomatl), is often pronounced differently: to-MAY-to, to-MAH-tuh, ter-MAY-ter in other dialects.

Many slang phrases vary in different localities. Crumb may be numbshull, dumb-bell, nit-wit, dope, jerk, square, bum, all mean an undesirable or not very bright person. Pop in one area may be soda-pop, soft drink, soda, or in Boston it is sometimes called tonic. A big sandwich may be a Hoagy in Philadelphia, hero sandwich in New York, submarine in Miami, or a jumbo or Dagwood in many towns.

This preliminary research need not take many days but it can bring members of the class together because the language comes from them. By emphasizing this approach to writing and speech, which must be realistic to reflect the characters adequately, more spontaniety can be encouraged and some degree of understanding language differences can be developed. Students begin to see themselves as speakers who vary in terms they use but who are basically alike in human emotions and actions.

ASSIGN SHORT INCIDENT WRITING WITH SPEECH PREDOMINANT

Developing this new awareness through writing succeeds best if the assignments are short and begun in class to be finished at home. Students may use any type of incident they wish but the chief ingredient is the varied dialects spoken by the main characters which should be usually two or not more than three. Narration (he said, she replied, description) should be kept to a minimum. Let the personalities show what they are by what they say.

The first assignment might be: a boy and girl arguing about a date; two stray boys deciding what to do for kicks; a girl trying to explain the school routine to a newcomer from another section of the country, etc. Possibilities are endless.

Tapping student creativity helps to dissolve some dialect barriers. These original efforts in writing can be read aloud by the authors for the class to decide: Who are the speakers? Where are they? What is the situation? Is the dialect of each speaker authentic? Or the teacher can read them aloud anonymously, which usually elicits more critical analysis from the class since they cannot offend a writer they do not know.

READ ALOUD EXAMPLES OF DIALECT INCIDENTS TO CLASS

Several examples such as the following can be read to give them more idea how to be brief but show their characters by their words.

Marilyn tramped on the starter. A dull groan from the engine was all that happened.
"Oh, gosh, I'll never make it," she muttered. "That ole bag will give me my walkin' papers sure. I've got to hold onto that job till I get enough bread to latch onto something better." She tried the starter again but only a dull we-we resulted.
"Can I assist you, miss?" He was tall and smiling as he leaned on the fender. "Maybe if I look under the bonnet I can tell what's amiss. I used to be a cabbie."
"Oh, yeah, I wish you would. I'm late for the movie theater where I work."
"I'm Alistar Hardwicke", he said as he raised the hood an began testing wires. "I saw you waiting for the tram outside the cinema yesterday."
"Oh, you're the one who's campin' out in the Simpson boys' diggeins down street.

Gee, I'm tickled pink you came along," she exclaimed as the car began to chug. "Can I drive you anywhere?"
"Right-o, I'd like to go to the bank to cash my twenty pounds from home. Maybe you'd help me spend it tonight."

Discuss the words and phrases that indicate who they are; an American "mod" girl and a boy from England.

Another type with more suspense can stimulate class interest.

The boy was panting as he ran down the dark alley. Suddenly he tripped and fell heavily as a dark shadow shot a foot in front of him.

"Where you goin' in big hurry?" a gruff voice inquired. "What yo do with monee?"

"I ain't got no money," The boy squirmed under the heavy foot on his ribs. "Don't know nothin'. Lemme go!"

A second dark figure joined the first. "Watsa matta? Kid's a stooley. He seen me snatch bag from bank guy. He tells the fuzz." He kicked the boy savagely.

"I didn't see you. I didn't snitch on youse" the boy cried.

"Better rub him out now" said the second shadow, "he is only one who knows." He reached for his gun.

"Naw, use the knucks--no noise", cautioned the first shadow. There was the sound of heavy footsteps at the mouth of the alley.

The usual questions about the backgrounds of the speakers can be followed by surmises as to the identity of the person entering the alley. Was it the police or another thug? Students can give their reasons for answering either way. This leads to more class involvement in discussing dialects.

A third example has no narration, a more difficult type to write but one which requires carefully chosen expressions to indicate the speakers and the situation.

Hey, Sammy, where'd ya git the wattamelon?

You know Uncle Amos had a truck fulla dem jest sittin' alone like so I figgered I'd jest get me ober dere and grab un.

Ya mean ya stole that wattamelon?

Corse not. I borried it. Uncle Amos he got plenty mo'. Ya want some of it?

I sho' enuff do--only ya done took sumpin wha' don belong to ya. Wal, lissen to the preacher!"

I hain't neither! Jest feel sorry for Uncle Amos. He hasta make a livin' from dem melons. He's so old hit takes him a long time to load dat truck. Ya should be shamed of yoself.

Wal, whut ya want me to do, take hit back?

No, but--here comes Uncle Amos. Better hide it quick!

Lo, boys. Whut ya got there?

Aw, nuttin' much. Jest a wattamelon.

Wal, that's right bad. I was gonna ast you boys to lead up ma truck for me, but seein's all I can pay ya wud be a couple of wattamelons I guess ya boys wudn't be interested. I'll havta find some otheh boys I guess.

Incidents can have a surprise ending which students like to write. Encourage them to try several types of incidents that show different dialects. The fact that the articles are short and are entirely each student's own imagination stimulates them to write. They are reflecting their observations while training themselves to hear and understand the various dialects and determine what the speakers mean, a long step toward accepting the speakers.

This plan of writing can be used in many ways. Select widely differing areas whose inhabitants have dialects peculiar to their location. Diversify the writing by suggesting that students quote men, women, young people, elderly persons, workers in various occupations which have distinctive phrases and words, or expand the

background study to words from other language adopted into English, made up words, such as kodak, and given names and surnames. The last type is always of interest to students.

Material can be found in the bibliography list. Paperback books of meanings of names by Dell Publishers, are on the market. However, by carefully noting the background definitions of words in Webster's International Dictionary, the large library volume, many word stories are self evident.

Dialects, studied through local usage and incorporated in creative writing activities can bring students together where, heretofore, the varieties of dialects divided them.

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SEMANTICS RECONSIDERED

J. Stephen Sherwin, State University College at Buffalo

Depending on whom you ask, semantics is (or was) the best of things or the worst of things, the quintessence of wisdom or the distillate of foolishness; it merits our belief or earns our incredulity; it is a light to pierce the darkness or darkness made visible; it is a freshet of hope or an arid failure.

I employ a two-valued orientation (with the bow due Dickens) to suggest that I prefer any form of controversy over semantics to the present silence which threatens to envelop it. Does semantics deserve to be forgotten? If so, we should dismiss it from our thoughts in an intentional way because we find it unworthy of further consideration. Should we renew our efforts to secure its place in language study, especially in the schools? If so, we should act out of rational conviction that semantics does indeed have something to offer which is valid and which will enlarge our understanding. Watchful waiting is not a proper alternative but, rather, an excuse to delay longer what is already overdue.

Semantics, which I shall define briefly as the empirical study of meaning in language, burst into public awareness with the publication of Stuart Chase's THE TYRANNY OF WORDS in 1938, Hugh R. Walpole's SEMANTICS in 1941, and S.I. Hayakawa's LANGUAGE IN ACTION in 1941. Hayakawa's book in its 1949 revision as LANGUAGE IN THOUGHT AND ACTION is, I think, the best of these.

Other publications worthy of note which appeared during the palmy days of semantics were Irving J. Lee's LANGUAGE HABITS IN HUMAN AFFAIRS in 1941, Lee's THE LANGUAGE OF WISDOM AND FOLLY in 1949, Wendell Johnson's PEOPLE IN QUANDRIES in 1946, and Anatol Rapaport's SCIENCE AND THE GOALS OF MAN in 1950. All these are in debt in varying degrees to C.K. Ogden and I.A. Richards' THE MEANING OF MEANING (1923) and Alfred Korzybski's SCIENCE AND SANITY (1933).

By the end of the 1940's the attitude toward semantics had begun to change. There was no flood of books and articles rebutting the semanticists but rather a noticeable cooling of interest. Universities which had introduced courses in semantics began to drop them. Even the University of Wisconsin, from which Hayakawa had received his doctorate, terminated its novel freshman English course called Language in Action. Secondary schools which had begun in a limited way to deal with language from a semantic point of view, lost interest. The YOUR LANGUAGE series (1955) by Lou La Brant (and others) attempted to deal with semantics on a modest scale, but the series failed to set a trend.

Why did interest in semantics dissipate? One likely explanation is that new grammars caught the wind from its sails. First came structural linguistics in 1955, and this was followed by other grammars, chiefly transformational grammar. Teachers were accustomed to thinking about language in grammatical terms, that is, structural terms. The new structures claimed to be scientific, and many, but not all, advocates openly claimed or implied that the new linguistics would improve students' ability to use the language. Since old habits of thought are hard to break, it is easy to see how seductive the claims of linguistics must have been and how readily semantics could be caught in the lee of the linguistic wind.

The history of semantics vis-a-vis linguistics does not, however, account fully for the neglect of semantics. Specific criticisms of it have, of course, been made, and some of these are discussed in the following sections.

1. One objection to semantics attaches less to the subject itself than to the man chiefly associated with it, Count Alfred Habdank Scarbak Korzybski. Born in Warsaw in 1879, he came to the United States after World War I. In 1938 he founded the Institute of General Semantics in Chicago. His book SCIENCE AND SANITY: AN

INTRODUCTION TO NON-ARISTOTELIAN SYSTEMS AND GENERAL SEMANTICS was published by his own handicaps to winning acceptance in the academic community. In 1938 it was not good form to lecture in khaki trousers and shirt acquired, apparently, from an Army-Navy Store. He violated academic decorum by encouraging his students to shout out responses in unison, somewhat as though they were at a revivalist prayer meeting.

Such behaviors are, of course, irrelevant to any thoughtful assessment of the value of Korzybski's ideas. But they won him no respect or made respect harder to win among those not already committed. His unrestrained egotism made matters worse. He believed he had one of the greatest minds, maybe the greatest mind, of the century, and he believed that SCIENCE AND SANITY was one of the three great books of all time, the other two being Aristotle's ORGANON and Bacon's NOVUM ORGANUM. In short, it was easy to dismiss the man as an eccentric--and with the man, his work. However, the dismissal was not complete, as indicated by the fact that he received an invitation to lecture at Yale in 1949, a year before his death.

2. Jean Jacques Rousseau's eccentricity and even outright paranoia did not seriously affect the world's judgment of his work. Why should Korzybski's situation be different? For a likely answer we must turn to his chief work, SCIENCE AND SANITY. Aside from the fact that this ponderous volume is an organizational hodgepodge, its principal ideas belong to others. The one idea, for example, which is central to semantic theory is that the word is not the thing; that is, words are symbols and, as such, do not share in the nature of whatever they refer to. This idea was expounded clearly and at length in Ogden and Richards' THE MEANING OF MEANING, is essential to E. Sapir's definition of language (in LANGUAGE, p. 7), and is one of the results of anthropological investigation of language conducted by Franz Boas and Bronislaw Malinowski and others. All these efforts predate SCIENCE AND SANITY.

To his credit, Korzybski was pushing at a frontier when he suggested a relationship between semantics and psychiatry. But Ogden and Richards also saw the same possible connection. They did not, however, jump to the conclusion, as did Korzybski, that instructing a patient in semantic principles would convey therapeutic benefits.

3. An objection raised against the content of semantics is that it implies, as Barrows Dunham expressed it in MAN AGAINST MYTH, that "all problems are merely verbal" (pp. 337-340). Although neither Korzybski nor Chase nor any of their colleagues ever made so broad a claim, it is true that the claim seems to be implicit in some of their analyses of other people's writings. As an example of this error, Dunham cites Chase's analysis of an article by Louis Fisher in which Fisher protested Franco's attack on the Spanish government and criticised American neutrality. Chase saw only "emotive content" and "slogans" and concluded that even if Fisher is prepared "to go to war to defend Russia," he is not. Passages like this led Dunham to conclude that semantics has not prevented semanticists from being befuddled by words. By seeing <u>fascism</u> as only a vague and meaningless word, Chase failed to recognize its specific socio-political philosophy--and human consequences.

Surely this passage by Chase is one of the most foolish and, indeed, tragic bits of semantic exegesis that has ever been written. It proves, if proof is needed, that acquaintance with a valid principle is no guarantee of practical wisdom. It illustrates how useful semantic concepts about emotive language and the process of generalization can be made to look ridiculous when ineptly applied. In this instance, the fault resides in the interpreter and not in the principles. Chemistry is not responsible if the chemist has sloppy lab technique.

Rather than have it appear that Chase is alone in putting his cause in an unfavorable light, I should mention that Ogden and Richards, in their otherwise

admirable book, repeat "a darky anecdote" which, they say, may betoken "a peculiar localized stupidity" (p. 216). And in another place they quote somebody else's illustration involving "the transit of a negro over a rail-fence with a melon under his arm. . ." (p. 46). Dunham thinks he detects in Ogden and Richards "a faint murmer of racism" (p. 246). One thing is certain. They should have known better. Semantics, as the study of the meaning of meaning, should have helped them to know better, but they failed to apply what they knew in the abstract. It happens to us all.

4. Korzybski and others inveigh against what they call the "two-valued orientation," that is, the either-or form of presenting choices. (Man's nature is good or bad. If the Democrats do not win, the Republicans will.) They urge that the form or structure of these statements is wrong because it distorts reality by forcing it, Procrustian-like, into a two-sided mold. There are, we are told, more than two sides to the situation. Hayakawa gives a generous list of examples in which Nazis, writers for PRAVADA, a headmaster, American journalists, politicians and others employ two-valued orientations at the expense of what we are told is a better representation of reality.

Critics point out, on the other hand, that the "error lies not in the either-or relation, but in the choice of terms which are thus related" (Dunham, p. 247). Consequently, a two-valued orientation is wrong only if the two choices do not exhaust all the possibilities. The statement "Either the Democrats will win or the Republicans will win" is wrong (so the agrument goes) because the Socialists might win (as they did for a time in Milwaukee) or the Conservative candidate might win (as some have done in local elections). The statement is correct, two-valued as it is, when the choices cover the known possibilities, as when only Democratic and Republican candidates are on the ballot and no write-in votes are allowed.

The contest over the two-valued orientation sounds at times like a two-valued orientation. One side says it is good, and the other says it is bad. Perhaps it is both. Hayakawa admits that it is "almost unavoidable" and that there "is a profound 'emotional' truth in the two-valued orientation that accounts for its adoption in strong expressions of feeling" (p. 235); for exmaple, a slogan like "Down with the Czar!" means simultaneously "Up with somebody else!"--and we are to choose one or the other with the help of the built-in judgment about who deserves to go down.

The semanticists' traditional hostility toward the two-valued orientation should be qualified further by recognizing that some statements which are two-valued in form are actually statements of probability and cause no trouble when they are understood in this way. When the weather forecast is for snow or freezing rain, we do not feel deceived by the alternatives if what comes down is hail. We may blame the imprecision of the science of meteorology but not the form of the statement which gave us choices which failed to materialize. In other words, we recognize the forecast as a statement of likelihoods which, for certain reasons, did not turn out as expected.

In this dispute there are points to be made by everyone. The objectors are right when they say that two-valuedness is all right as long as the choices are really only two choices. And the semanticists are right when they point to the insidiousness of the habit of thinking in terms of only two alternatives when there may be many additional alternatives. The legitimate emendations of the critics should not obscure the fact that the semanticists have documented a fallacy and posted a needed warning.

* * *

The preceding review of disagreements over semantics could be extended to include a full discussion of the attack on Aristotle. However, it may be sufficient to say that the attack is largely a Korzybski quirk. Ogden and Richards find value in Aristotle's contribution to semantic theory, and Hayakawa does not even mention the issue. Anyone assessing semantics must avoid being distracted by an occasional bee in a bonnet.

The kinds of objections that have been raised deal with both the advocates and the subject advocated. I anticipate no rebuttal to the assertion that personal idiosyncrasies have no place in a fair estimate of the discipline. But what of the content of semantics?

As we have seen, legitimate objections have been raised to certain particular features of semantics. They are, however, responses to overstated and unqualified presentations and do not challenge the fundamental value of semantics as an attempt to identify the operational nature of words and to organize our understanding of the symbolic nature of language. This worthy undertaking is not, of course, finished. Some of the criticisms have led to refinements in concept and in exposition. In his Foreword to LANGUAGE IN THOUGHT AND ACTION, Hayakawa openly acknowledged that the "deeper I got into the task of revision, the graver the deficiencies and omissions seemed to be," and he also admitted that passages in which "it was asserted that semantic discipline could be applied to the solution of many social and individual problems, now appear to me to have been somewhat oversimplified" (p. iii).

The content of semantics is undergoing the same process of adjustment and readjustment that takes place in other disciplines. This process is not to be taken as evidence of any lack of integrity in the discipline but rather as an indication of intellectual health and development through a normal evolutionary process.

Nor should we assume that critics are forever finding flaws which the discipline must correct as it evolves. Sometimes the critics need to do a little mind-stretching and more careful reading. An example is Arthur E. Murphy's THE USES OF REASON which uses Hayakawa's 1941 edition to represent semantic thinking and which takes issue with his description of the process of abstracting. Murphy (p. 75) charges Hayakawa with failing to recognize that such abstractions as electrons can be "referred to only inferentially," and he questions why Hayakawa has no trouble understanding his own description of a cow as a "whirl of electro-chemical-nural eventfulness." Murphy's criticism is meant to draw blood because it suggests that Hayakawa does not understand what he is trying to explain and that semanticists, as represented by him, are unreliable investigators of language. Yet an examination of the relevant section in Hayakawa's book reveals that he carefully qualified his description as being "known only through scientific inference" (p. 126). Semantics has received more criticism than it deserves.

Bodies of knowledge do not grow in incubators until they are mature according to some predetermined standard and ready to be released into the world or into the school curriculum. Decisions need to be made from time to time about the content of the subject and about teaching the subject to others. I think that semantics has a proper place in the language program in secondary schools, but, unfortunately, language instruction in secondary schools has been especially resistant to change. Although the pedagogical spirit is now capacious enough to include some new information about language structure--grammar--it is still in most places insufficient to include other ways of looking at language. This is regrettable because the study of semantics has potentialities for increasing students' linguistic sophistication.

To examine the symbolic nature of language is to direct attention to the center of what language is all about. How do words help us to organize our experience in a helpful way? How do words distort the reality we think we perceive? What are the kinds of meaning, and how are they communicated? What kinds of influence do our words have upon ourselves and upon others?

Obviously, questions such as these have important social implications, but this is not to say that answers to these questions will provide us with easy remedies for social ills. Semantics, like literature, is a humane and humanistic study, but, like literature, it cannot be expected to translate immediately into integrated and operant skills and values. We should teach it for whatever benefit it may confer, probably more to some and less to others, and with the conviction that the stakes are too high to permit us to do anything else.

GENERATIVE RHETORIC AND TEACHING COMPOSITION

Leo H. Croteau, Sahuaro High School, Tucson, Arizona

Composition has seldom been taught effectively in American high schools. If a student's writing improves while he is in our Discipline it comes, most often, by assimilation, from exposure to good writing and his attempts at matching it--and not from any positive techniques of the teacher's. Further, this "matching" technique can work with only a small percentage of students, perhaps no more than 20 percent, who seem to have a natural facility for writing. This is not good enough, for it works for too few students. Francis Christensen's "Generative Rhetoric" (simply GR, for it is less forbidding) provides a beginning for constructing a composition technique that is effective for more than a minority of the students, a positive system for teaching the sentence, the paragraph and the essay - and providing it through a clear,logical, understandable device, even a template. The purpose of this paper is to present the concepts of GR, and Sahuaro High School's modification of GR, that make it an effective system for teaching composition to high school students.

The system relates grammar to writing, something English teachers do not do very effectively, for we most often teach composition without reference to it. But once students are aware of the forms and functions of the parts of speech, and can recognize and write the three basic English sentence patterns, they begin to understand the grammar of the additions that are made to the three basic sentence patterns, additions such as adjectives, adverbs, prepositional phrases, even auxiliaries, and the seven free modifiers that will be illustrated later. The basic sentence patterns, or main clauses, that we consider include: Sentence Pattern 1 - Subject + Intransitive Verb (S + IV), Pattern 2 - Subject + Transitive Verb + Direct Object (S + TV + DO), and Pattern 3 - Subject + Linking Verb + Predicate Complement (S + LV + PC), each pattern controlled by the verb type. Cumulative sentences are these main clauses, and their bound, restrictive, modification; with free, non-restrictive, additions appended to them, to provide detail, emphasis and subordinate and relative relationships.

GR is akin to logic, both deductive, where thought organization begins with general information and moves to particular conclusions; and inductive, where the organization provides particular evidences leading to a general statement. Three of Christensen's four principles are directly related to this logical construction. Grammatically there are seven free additions in English, and Addition is Christensen's first principle. Three of the seven additions are minor premises supporting the major premise stated in the main clause and "generate" from it. They include the absolute construction, the verbal cluster and the prepositional phrase. (Two others of the seven have a subordinate relationship to the main clause, the adjective clause and adverb clause. The final two of the seven are simply emphasizers or clarifiers, adjective/adverb clusters and noun clusters.) Levels of Generalization, the second principle, sets up a series of major-to-minor premises, additions generating from additions, directly or indirectly, from the main clause. The third principle, Direction of Modification, can be construed as an inductive presentation if the modification precedes the main clause, or moves forward to the structure it modifies; and deductive if it follows the elements of the main clause, or directed back to that structure.

Two things are essential before students can go into the GR of the sentence program. They must be aware of the form and function of the parts of speech, and there seems to be little difference whether students learn the nomenclature and usage through traditional, structural or transformational grammar. Secondly, students must know the three basic sentence patterns. As I indicated earlier,

these patterns form the foundation for the generative sentence, as they must for any sentence in English. The English teachers in the junior high feeder schools for Sahuaro are preparing students on these two fundamental areas.

When 9th grade students arrive in our classrooms from these junior highs, our English teachers, after introducing the four Christensen principles, begin equating the three sentence patterns with main clauses, or, as Christensen terms them, "base clauses." Exercises for teaching each of the additions are taken from the literature study that is being conducted concurrently. Schaefer's Shane, Horgan's Things As They Are, Fast's April Morning, and Steinbeck's "Flight," four typical 9th grade readings in our school, are full of the stuff to make GR exercises. Examine this sentence from "Flight" and determine the free, modifying additions:

"Moving like thought, a big spotted wildcat was creeping toward the spring, belly to the ground."

There are two such additions, and they would be generatively diagrammed like this:

2 Moving like thought, (Verbal Cluster)
1 a spotted wildcat was creeping toward the spring (Main Clause)
2 belly to the ground. (Absolute Construction)

--one free modifier, a verbal cluster, preceding the main clause and the other, an absolute construction, following the main clause, illustrating the inductive-deductive arrangement I mentioned earlier in the principles of Direction of Modification and Levels of Generality.

On the 9th grade level most of the teachers in the department begin the additions by giving instruction on the noun cluster, usually a noun headword and its restrictive, or bound, modifiers, such as, "a tall gentleman;" and the adjective/adverb cluster, this time an adjective or adverb headword with its bound modifiers, such as, "tall in the saddle." These two clusters, the noun and the adjective/adverb, are the two simplest of the seven free additions and are used for emphasis and clarification. Teachers then teach the relative clause and the subordinate clause. Finally, students are introduced to the prepositional phrase as a free modifier, the verbal cluster and the absolute construction. Some of the department's teachers find it easier, or more effective, to use other sequences.

On the 10th grade level the procedure is somewhat altered and more conceptually basic. First, students are made aware of full and reduced predications, recognizing that three of the free additions--the absolute construction, the verbal cluster and the prepositional phrase--are reduced predications, different from the four other additions.

Let's take a minute and examine the process. First, recognize that a sentence (minus free additions) equals a main clause, that it equals a subject plus a verb (plus bound modifiers), that it equals a full predications. A reduced predication is less than a full predication, less than a sentence, but still a predication, still having a sense of the verb. Now, consider these two related sentences:

Paul steered his canoe down the white rapids.
His hands gripped the paddles like vices.

One of these two sentences is more important than the other, but by using two sentences to express the two scenes the scenes are made to appear equal. A solution is to reduce the second sentence, the one that is secondary in importance. This reduction can be made in one of three ways - making it an absolute construction, a verbal cluster or a prepositional phrase, each form having a sense of the verb, a sense of predication.

Absolute - Paul, his hands gripping the paddle like vices, steered his canoe down the white rapids.
or, to illustrate in a generative diagram;
1 Paul,/, steered his canoe down the white rapids. (Main Clause)
2 his hands gripping the paddle like vices (Absolute)

Verbal Cluster - Gripping the paddle like a vice, Paul steered the canoe down the white rapids.

or

2 Gripping the paddle like a vice, (Verbal Cluster)
1 Paul steered the canoe down the white rapids. (Main Clause)

Prepositional Phrase - His hands, like vices, gripped the paddle as he steered the canoe down the white rapids.

or

1 His hands,/, gripped the paddle as he steered the canoe down the white rapids.
2/ like vices

It should be noted that in this latter sentence the emphasis has been shifted from what was the principal scene, Paul steering his canoe down the river, to the fact that his hands gripped the paddle like vices.

After students have learned these concepts, and they are proficient with the use of the reduced predication, we introduce them to full and subordinate predications, teaching the subordinate clause through the ten subordinate relationships as Baxter Hathaway includes them in his Writing Mature Prose--Time, Space, Condition, Concession, Cause, Purpose, Manner, Result, Degree and Comparison. Instruction on the relative clause, the noun cluster and the adjective/adverb cluster follows. In teaching all the additions, as with freshmen, we use exercises taken from the literature the students are reading, like Lee's To Kill a Mockingbird, Borland's When the Legends Die, Wilder's The Bridge at San Luis Rey and Van Tilburg's "Hook," the last perhaps the most generously generative piece of writing in English. Note this from "Hook:"

> "On a hilltop projection of stone two miles inland, he struck her down, gripping her rustling body with his talons, beating her wings down with his wings, belting her head when she whimpered or thrashed, and, at last clutching her neck with his beak and, when her coy struggles had given way to stillness, succeeded."

Here is a generative diagram of that sentence:

2 On a hilltop projection of stone two miles inland,
1 he struck her down,/, and,/, succeeded.
2/ gripping her rustling body with his talons,
2 beating her wings down with his wings,
2 belting her head when she whimpered or thrashed, and
2 at last clutching her neck with his back
2/ when her coy struggles had given way to stillness, succeeded."

Composition goes beyond the sentence in both the 9th and 10th grades. On the freshman level teachers introduce the GR of the paragraph early in the school year, so students' paragraphs can be improved upon during the entire first year in high school. It is a relatively simple device to use, but it makes a vast difference in freshman paragraphs. They do have organization, coordination and subordination, clarity, coherence and variety. And the writers know what each is. Their paragraphs become a good deal more sophisticated.

Using this last paragraph as an example of the device, note its:

1 Composition goes beyond the sentence in both the 9th and 10th grades.
2 On the freshman level teachers introduce the GR of the paragraph early in the school year, so students' paragraphs can be improved upon during the entire first year in high school.
3 It is a relatively simple device to use, but it makes a vast difference in freshman paragraphs.
4 They do have organization, coordination and subordination,

5 And the writers know what each is.
4 Their paragraphs become a good deal more sophisticated.

As the 9th grade year progresses, students move into the short essay, again generatively, with the topic sentence serving as the main clause serves in the generative sentence. On the 10th grade level, after reviewing the generative paragraph that they learned in the freshman year, students continue with the essay, with some going on to short story writing.

GR is not ignored on the junior and senior levels, but it does receive less formal attention. There is a review of the generative techniques, and students are expected to use them in their writing, the writing that now includes the classical rhetorical devices as you find them in Corbett's Classical Rhetoric for the Modern Student. Teachers use the GR terms in corrections and comments when they grade student compositions.

I must make two comments before concluding. There has been some objection that Christensen's device is too stifling, too narrow, too dull, too restrictive, indeed, as I mentioned at the beginning, a template. The first thing any writer must know is how to apply the basic writing devices in English. With Dr. Christensen's principles and the modifications we have made to them for high school students which have just been presented, we can teach the basic writing devices, and teach them with this positive system. When students know how to manipulate the basics, then is the time to become imaginative, creative and effective writers, confident in the use of effective rhetoric, modern or classical. There is still one more criticism of the system to deal with--that generative rhetoric works only for descriptive writing. This paper has been written generatively, with generative sentences and generative paragraphs in a generative essay.

Note this last generative diagram, a sentence from the last paragraph of this essay:

2 When students know how to manipulate the basics,
1 then is the time to become imaginative, creative and effective writers,
2 confident in the use of effective rhetoric,
3 modern or classical.

It works!

THE LANGUAGES OF PAO: USING SCIENCE FICTION IN THE STUDY OF LANGUAGE

Hugh Agee, University of Georgia, Athens, Georgia

If you can imagine a planet where there are no seasons, where the climate is uniformly mild, where its fifteen billion physically homogeneous people share a common language and live in country villages throughout eight continents ranged at regular intervals around the equator, and where there are no large wars, plagues, or disasters beyond recurrent famine (which is "endured with fortitude"), then you have a picture of the planet Pao, the setting of Jack Vance's THE LANGUAGES OF PAO (New York: Ace Books, 1958; all page references are to this edition). In the classroom study of the nature and function of language, this novel has special relevance, particularly when read as a fictional illustration of how people may be manipulated through the manipulation of language.

The Paonese people are primarily farmers, without religion or cult. Their hereditary ruler, the Panarch, governs with absolute power through a complex civil service. The Paonese language is basically nominal, without verbs or adjectives: "The Paonese sentence did not so much describe an act as it presented a picture of a situation" (p. 6). This is illustrated at one point by the sentence "Farmer in state of exertion; axe agency; tree in state of subjection to attack" for "The farmer chops down a tree" (pp. 56-57). Described as "a passive, dispassionate language," Paonese "presents the world in two dimensions, without tension or contrast. A people speaking Paonese, theoretically, ought to be docile, passive, without strong personality development--in fact, exactly as the Paonese people are" (p. 56). So says Palafox, Dominie of Comparative Culture and of Linguistics from the planet Breakness, who is the villain of the novel.

Early in the novel the Panarch is slain by his scheming brother, Bustamonte, who usurps the throne from its heir, Beran Panasper. Young Beran escapes death as he is taken by Palafox to Breakness where he is trained at the Breakness Institute as a tool for possible use in the Dominie's scheme for ultimate world domination. We follow Beran's growth to physical and intellectual maturity as he dreams of returning to Pao to reclaim his throne and restore that planet to its former state. The reader learns with him that a language is a system of thought, not merely a means of communication: "Each language is a special tool, with a particular capability" (p. 45). "Think of language as the contour of a watershed, stopping flow in certain directions, channeling it into others. Language controls the mechanism of your mind. When people speak different languages, their minds work differently and they act differently" (p.46). These doctrines are the core of Palafox's plan for domination.

Not being aggressive, the Paonese frequently fall victim to raids by more warlike peoples from other planets, to whom they must continually pay tribute. Palafox persuades Bustamonte that Pao can develop, with his assistance, its own industrial establishment as well as a military force capable of resisting outside aggression. The Paonese ruler cannot see how this can be accomplished except through traditional training, which, given the basic nature of the Paonese people to resist change, seems unlikely. But Palafox has the answer: "We must alter the mental framework of the Paonese people--a certain proportion of them, at least--which is most easily achieved by altering the language" (p. 55).

Such a plan will not be accomplished overnight but will require years of training and preparation. Three separate languages are developed. One, Valiant, is the language of the warrior class. "If you want a fighting force you must first create a fighting spirit. This is a cultural trait and cannot be in-

culcated overnight" (p. 55). This language is "rich in effort-producing gutturals and hard vowels." In its lexicon key ideas are synonymous: "pleasure and overcoming a resistance--relaxation and shame--out-worlder and rival" (p.57).

A second, Technicant, is the language of the industrial group. Its grammar is "extravagantly complicated but altogether consistent and logical." Palafox contends that "when a group of people, impregnated with these stimuli, are presented with supplies and facilities, industrial development is inevitable" (p. 57).

A third, Cogitant, is the language of a managerial class. It is described as "a symmetrical language with emphatic number-parsing, elaborate honorifics to teach hypocrisy, a vocabulary rich in homophones to facilitate ambiguity, a syntax of reflection, reinforcement and alternation to emphasize the analogous interchange of human affairs" (p. 57).

These languages make use of "semantic assistance"; thus, in Valiant a "successful man" is synonymous with "winner of a fierce contest"; in Technicant it means an "efficient fabricator"; in Cogitant it means "a person irresistibly persuasive." In his linguistic apprenticeship Beran discovers that Cogitant is actually a simplified form of the Breakness language, "shorn of several quasi-conditional word-orders, and with considerably looser use of pronouns" (p. 94). The language of Breakness is rich in words for intellectual manipulation, but almost totally deficient in descriptives of various emotional states" (p. 60).

One fascinating and almost predictable spin-off during the training of the young Paonese linguists is that they contrive "a bastard mish-mash of a language, assembled from scraps of Paonese, Cogitant, Valiant, Technicant, Mercantile and Batch (these last two being languages spoken on neighboring planets), with a syncretic syntax and heterogenous vocabulary. This patchwork tongue was known as Pastiche" (p. 86). Although it is scorned by the instructors, Pastiche is significant, for it ultimately becomes "the language of service" upon which all hopes for overcoming the fragmentation of the Paonese people hinges after Palafox is defeated.

While the validity of Palafox's linguistic theories should, in fact, be questioned at length, they nevertheless flourish in this fictional setting. Beran reaches manhood and returns to claim his throne. In the five years that follow,

> Never had living been so easy, hunger so rare. To the normal goods produced by the planet was added a vast variety of imports from far-off worlds. To every corner of the cluster the Technicant ships plied....
>
> The Valiants likewise became more numerous, but on a restricted basis. There was no further recruiting from the population at large, and only a child of Valiant father and mother could be received into the caste.
>
> ...the Cogitants increased in numbers, but even more slowly than the Valiants....
>
> The Interpreter Corps was now largely derived from the Cogitants; in fact, the Interpreters might be said to be the operative function of the Cogitants....In spite of the separation of the three neo-linguistic groups, from each other and from the Paonese population, there was a great deal of interchange. When an Interpreter was not at hand, the

business might be transacted in Pastiche--which by virtue of its relative universality, was understood by a large number of persons. But when communication of any precision was necessary, an Interpreter was called for. (p. 132)

Even with this relative prosperity and well-being, Beran remains dissatisfied, particularly with the concuninage system which Palafox had initiated under Bustamonte's reign and which Beran had been forced to tolerate after coming to the throne. What Beran does not realize for some time is that this system is essential to Palafox's megolomaniacal plan to merge himself with the future. His relationship with Palafox nears the breaking point when Beran declares that the Valiant and Cogitant groups will be reintegrated with the whole of Paonese society. The Cogitants are able to do this, but the Valiants are so conditioned that they cannot accept such a decree.

For Palafox the breaking point comes when Beran announces that there will be no further indenturing of Paonese women. In this climactic scene, Palafox reveals his true intentions: "This is my world, this is where I shall live magnified by a million, a billion sons. I shall fructify a world. . . .In fifty years the planet will know no name other than Palafox, you shall see my face on every face. The world will be I, I will be the world!" (p. 152). It is appropriate that the Cogitants rather than Beran destroy Palafox at this time, for in doing so they reject the system which had created them.

Beran's problems do not end with the destruction of Palafox, for he still has the Valiants to contend with. Esteban Carbone, Grand Marshall, declares that, by virtue of the military power at his command, he "shall now and forever function as Panarch of Pao" (p. 155). While Beran acknowledges this "basic axiom of history," it is Finisterle, one of Palafox's sons who has become a self-appointed advisor to Beran, who reminds Esteban Carbone that though he has power he has not the means to wield it: "No man can rule Pao without consent of the Paonese. You do not have that consent." The key is language, as this exchange between Finisterle and Esteban Carbone reveals:

". . .We shall not interfere with the Paonese. They can govern themselves--so long as they supply our needs."

"And you believe that the Technicants will continue to supply you with tools and weapons?"

"Why should they not? They care little who buys their goods."

"And who shall make your needs known to them? Who will give orders to the Paonese?"

"We shall, naturally."

"But how will they understand you? You speak neither Technicant nor Paonese, they speak no Valiant. We Cogitants refuse to serve you."

Esteban Carbone laughed. "This is an interesting proposition. Are you suggesting that Cogitants, by reason of their linguistic knack, should therefore rule the Valiants?"

"No. I point out that you are unable to rule the planet Pao, that you cannot communicate with those you claim to be your subjects." (pp. 155-156)

Esteban Carbone counters by arguing that the Valiants will learn Pastiche, as will their children. Finisterle reminds him of "the traditional resistance of the Paonese to coercion," and that until all Pao speaks one language, his rule will be marked by disturbances. Esteban Carbone then decrees that the simple remedy is for all Pao to speak one language, for in his mind, "What is language but a set of words?" (p. 156).

Realizing at last that being a governor is no simple matter, Esteban Carbone reverses his position: "So long as you are obedient and useful, so long may you sit in the black chair and call yourself Panarch" (p. 157). Although he feels he has been compromised and humiliated, Beran recognizes that, at last, his greatest ambition is within his reach: the unifying of Pao, essentially through a common language. "In twenty years, everyone will speak Pastiche. It will fertilize the old minds, shape the new minds. What kind of world will Pao be then?" The reader is left to ponder this question.

A reading of THE LANGUAGES OF PAO prompts other questions. For instance, which comes first--the language or the conduct of a people? Is the question put to a fair test in this novel? It is one that Beran contemplates, at least (p. 46). Would a language rich in gutturals generate a fighting spirit? One cannot help thinking of the German people here. The language problems of the conquerer and the conquered suggest many situations; the Norman Conquest would be an excellent area for discussion in relation to this.

This novel may also be tied in with the study of 1984 and Newspeak. Students could be encouraged to describe approaches they might try if they sought to modify English to create a people who loved, for example, peace, nature, and the communal group. The classroom possibilities obviously go beyond those stated here. Students and teachers will likely respond to THE LANGUAGES OF PAO according to their own linguistic biases; but what better point of departure for meaningful discussion of basic language concepts could one find?

TWENTY NONVERBAL ACTIVITIES

Michael D. Ammerman, Sabino High School, Tucson

The total communication process involves verbal as well as nonverbal exchanges. Although so many of the countless number of signals which we emit and receive daily are nonverbal, teachers of the English language often overlook this aspect of communication and concentrate their teaching on improving their students' verbal skills of reading, writing, speaking, and listening. Students should also become aware of nonverbal language and of the process involved in successful communication; this should develop better communicators.

This paper concerns itself with activities which might be employed in the English classroom to advance directly and indirectly students' awareness of and ability in nonverbal situations. Since it is almost as difficult to divorce the verbal aspect from the nonverbal as it is to separate reading from writing and speaking from listening, it is suggested that any unit developed around this material be a year long activity and integrated into the four areas of verbal communication.

The first step, before employing any of the following, should be a class discussion of the communication process, with an emphasis on communication without words. After students have given examples of nonverbal situations, attempt to categorize their ideas. Possible subdivisions include: (A) communication through art forms such as music, painting, drawing, photography, design, sculpture, objects, etc.; (B) communication using other symbol systems such as that in mathematics; and (C) communication involving the body. The exercises here generally fall into one of the above areas.

An excellent beginning is a game which might be called, for lack of a better title, "The Nonverbal Communication Game." There are two key participants, one of whom attempts to lead the other through an activity, guiding him only by handclapping. Begin by telling the class the procedure; then select the two students. One leaves the room (preferably with a chaperon, to avoid any eavesdropping) while the class decides on one or a combination of physical activities. Examples include: take Robert's pencil from his pocket and put it under Mary's desk; pick up the wad of paper by Jame's desk and put it in the wastepaper basket; close all blinds, then open them a quarter way; walk up and down the aisles, then around the entire room once; go to the class library and pick up the third book on the second shelf and put it on the teacher's desk; take a blank sheet of paper from the teacher's desk, fold it twice, and give it to Henry; etc. Wherever possible avoid anything verbal: do not have the student erase only the date off the board since this involves reading; he may, however, be expected to erase the entire board. Instead of expecting the student to remove a book by title, have him take the book by position. He should not be led to speak, read, or write. The student outside should now come into the room and try to complete the activity. Whenever his movements are directed towards his goal, the other student claps, continously if necessary. Whenever any movement is not in order, the clapping ceases until the student once again is on the right track.

Follow up the first use of this game with a discussion, pulling together and reviewing points made in the initial discussion of nonverbal communication. To what other daily activities can this be compared? How well did the clapper do his job? What difficulties did he have in getting the message across? How alert was the other participant to the cues given by the clapper? What difficulties did he have in receiving the message? What were the feelings of the other class members as they observed the activity? Did they experience anxiety, disillusionment, relief, etc.? Why? Was there communication? Why? How?

In the area of art, the following are suggestions which can be used to heighten students' awareness of nonverbal communication and their sensitivity.

A. Have students create a montage which is a collection of elements from different sources, such as parts of pictures, photographs, and drawings, combined to give a total effect; thus a montage communicates an idea or topic without words. Students can share magazines and other sources of material in class, but they should not divulge their topic. When the montages are completed, show each one to the class. If it can be understood without discussion, then the montage can be considered a successful communication.
B. Obtain some small art objects, such as dolls and animals constructed from various fabrics and metals. Allow each student to handle and explore one item at a time while he is blindfolded. The student should write a brief description for each artifact. When all objects have been shared and descriptions written, compare the experiences of the students. Then show each object to the class. Discuss perception and compare the use of verbal language to immediate experience.
C. Take a picture or photograph of a person and have students write a description of the item so that a person who has not seen it would know what the person in the picture looks like. The students' descriptions can then be compared and the ensuing discussion can once again cover perception and the use of verbal language in relation to immediate experience.
D. Place labels, such as "a mean, grouchy neighbor" and "a soft touch", on appropriate pictures of people. The students choose one stereotype and write a description. They will obviously be aided by the nonverbal cues in the pictures and those based on their experiences with the stereotyped person.
E. Introduce students to Surrealism. If possible obtain any or all of the following prints: by Joan Miro "Femme Et Oiseau Dans La Nuit", "Carnival of Harlequin", "The Farm", "Composition - 1963", "Boum Boum Bird", and "Portrait #1"; "The Rock" by Peter Blume; "The Rapidity of Sleep" by Yves Tanguy; and "In The Third Sleep" by Kay Sage. Discuss and/or have students write about the emotion in each print.
F. Through discussion and/or composition, students should discern the mood of any available abstract art prints.
G. Students can interpret editorial cartoons with no captions by using the nonverbal cues present.
H. Using a single cartoon or a cartoon involving a series of frames, students could be asked to come up with appropriate captions, based on the perceived nonverbal cues.
I. There are a great number of films which employ no verbal form of communication. Films, such as "String Bean" and "Dream of Wild Horses", can be used for discussion or as a basis for a composition in which the student utilizes the nonverbal cues in the film. What is the message and how is it communicated?
J. Obtain some short pieces of instrumental music, either contemporary or classical excerpts. Students should attempt to define the mood in each selection.

The following suggestions in some way involve the body in communicating nonverbally:

A. Ask students to identify idioms in our language which include some part of the body; for example, shouldering a responsibility, fingering someone, a slap on the wrist, footing the bill, learning by heart, a pain in the neck, keeping an eye on something, etc. The list is long. What does the fact that we have so many such idioms say about our language?
B. The old nonverbal game of "Charades" can be employed, especially in connection with a literature unit.
C. Have exercises in pantomime. Make up situations for the students to act out; for example, being in a country where the language is not understood and trying to buy something, get information, directions, etc.; communicating with a deaf person who does not read lips; communicating nonverbally because of lost voice; pretending to be an infant needing something.
D. While the class observes, have three or four volunteers hold a wordless conversation in front of the room for a couple minutes or longer. Ask the volunteers how they felt after the experiment has concluded and why. Ask the class what

messages they intercepted and how they were communicated.
E. The experiment in which a "blind" student is led about by a sighted student can be used here. Discussion should center on the feelings of the two participants in the experiment and how communication took place.
F. Let two student volunteers hold a staring contest. Then discuss the importance of the eyes, eye contact, posture, body movements, etc. in communicating nonverbally.
G. Into paper bags place items with distinctive odors and without being able to see the contents, let students smell and then jot down their observations. Students should realize that all senses are involved in nonverbal communication.

To emphasize the importance of symbols in communication, give students some math problems for which there is a special set of directions. The meanings of the symbols for addition, subtraction, multiplication, and division are interchanged.

Finally, a day or a period of time could be planned when all verbal communication is eliminated. This first hand experience by all class members at the same time should afford the students further insights into the communication process.

Activities involving nonverbal communication have a definite place in the English classroom and should be integrated wherever possible into the more usual verbal activities.

TAGMEMIC THEORY: SOME CLASSROOM APPLICATIONS

Lee Odell, Western Washington State College

Tagmemic theory originated in Kenneth Pike's attempt to find more adequate methods for describing languages--especially those with which he was not familiar. But as several writers have pointed out (See Richard E. Young, Alton L. Becker, and Kenneth L. Pike, RHETORIC: DISCOVERY AND CHANGE (NY: Harcourt, Brace, and World, 1970.), Pike's theory is not limited to the study of language. In devising his "language discovery procedures," Pike has identified a set of mental activities that may be, in his words, some of the "characteristics of rationality itself." (Kenneth L. Pike, "A Linguistic Contribution to Composition," COLLEGE COMPOSITION AND COMMUNICATION, XL, no. 2, May, 1964, p. 83.) That is, Pike seems to have described some of the things we do intellectually and emotionally when we "think" about <u>any</u> subject, not just about language. He has helped us see, at least in part, how our minds operate.

Pike does not claim to have described every mental activity. Nor does he try to reduce the rich complexity of our minds to the neat sequences of operations that enable us to solve, for example, simple math problems. Indeed, an important part of the mental process--call it inspiration, intuition, or whatever--may always be a mystery. But Pike's work does provide an explanation of conscious mental processes that classroom English teachers can use:

1) to determine what our students are doing when they think, to see (and help <u>students</u> see) how they think;
2) to suggest specifically what students need to do if they are to think more effectively; and
3) as a consequence of #2, help students improve their ability to read and write.

The first operation identified by Pike has to do with segmenting and focusing, an activity nicely illustrated by a news broadcast from Vietnam. Just after North Vietnamese Forces had re-invaded the South, a TV report began with a close-up image of a man's hand clutching at a chain fence. As the announcer began his commentary, the camera angle broadened, focusing on the man and two or three near him, and then on a huge mob pressing the first man against the fence, trying desperately to get into a South Vietnamese airport which offered the only possible escape from invading forces.

The cameraman, in conjunction with the announcer, was able to break a confusing experience into comprehensible segments. And by changing focus as they did, the journalists conveyed their understanding of the plight of South Vietnamese refugees at that stage of the war.

Having focused on some segment or unit of experience, Pike contends, one can say he understands that segment only if he can perform the following operations:

1) <u>contrast it with other units</u>, i.e., say what it is not, explain how it differs from other things. The significance of the mob scene in the news report comes partly from the fact that it was not a group of teenagers trying to storm a Rolling Stones concert; it was not a group of political well-wishers trying to greet President Thieu; it was not a crowd of students peacefully protesting some government policy;
2) <u>specify its range of variation</u>, i.e., say how much it can change and still be recognizable as essentially the same thing. Many of the physical details of the mob scene could easily have varied; impressions of specific voices and faces are unimportant. What could not have changed (not without destroying the effect of the report) would have

been the incredible size of the mob, the continuous roar of voices, the frantic surging motion;

3) locate the segment in a physical context, in a temporal or causal sequence, and in a larger class of things. Viewers could fully understand the predicament of the first Vietnamese man only as they saw him as one tiny particle in the tumultuous physical setting, located him in a temporal sequence (just after all transportation had been closed to civilians and just before the expected onslaught of the North Vietnamese), and classified him as refugee, desperate man, unwilling victim of war.

To see how Pike's theory applies to the English classroom, let's consider some student writing. The first excerpt is by a sixth grader:

> All of a sudden there was a group of people, at least I thought so. Phones were ringing so often, mother was crying, people were saying "Poor Alice, how will she manage?"
>
> I was really scared and I wanted Daddy to come home. Where was Daddy? I went over to where Mother was sitting and asked "Where is Daddy, Mother?" My mother screamed at me and started sobbing, I know Mother would have hit me if she could have reached me. I ran to the nearest door which led to my upstairs room. I just had to get away from Mother, from all the leering faces, from all the crying eyes.

Part of the effectiveness of this passage comes from the student's ability to focus on just those parts of her surroundings that suggest a very special perspective. The unexplained group of people, the ringing phones, the crying eyes dominate her perceptions; she doesn't consider other facts that might explain or lessen the impact of these details. Indeed, if she did include such information, she would likely detract from her picture of a frightened young girl suddenly confronted with a very confusing, upsetting experience.

By the way of contrast, consider this piece of writing by an eleventh grader:

A Forest in Autumn

> This place is a place of peace where time gradually flows away. All that can be heard is the sweet chirping of some nearby robins. Since it is autumn, there are some brisk pine needles lying on the ground, yet the sweet, fresh pine small is still prevalent. In the distance there is a small tree knocked down as a result of a recent wind storm. This forest never has been disturbed, and probably never will be disturbed, for it is Nature's autumn forest.

As does the sixth grader, this writer focuses on specific features of her subject (sweet chirping of robins, pine needles, pine smell, small tree knocked down). But the details focused on are so incongruous with what one would expect from even a moderately perceptive nature lover (robins aren't usually found in the autumn, pine needles don't fall because it is autumn, a wind strong enough to blow down a tree doesn't suggest tranquility), that it's hard to believe she's ever looked very closely at or felt very strongly about an autumn scene.

It may be unfair to expect that this particular eleventh grader will write as well as the sixth grader who, to my way of thinking, shows considerable ability. But we can use Pike's theory to help us identify one of the major problems in the eleventh grader's writing, i.e., her inability to focus on those aspects of a scene that will communicate her emotional or physical relationship to that scene. Pike's theory will also help us formulate subsequent assignments and activities for this student: in place of wimply enjoining her to write more perceptively, more

honestly, etc., we can show her how to do one of the things that are necessary for perceptive writing.

So far, I have spoken of these students' work as something completely isolated from writing done by their classmates. But this needn't be so. The ability to focus on details perceptible from a single emotional or physical perspective can be developed by an individual student or by entire classes of students. We might ask students such as the eleventh grader to watch the film "Cosmic Zoom," ("Cosmic Zoom," produced by National Film Board of Canada, available through McGraw-Hill Films.) which shows clearly how changes in one's distance from a scene affect one's perceptions. Then we might ask these students to do an exercise such as this: Assume you are looking through the view finder of a camera at an object twenty-five feet away. What do you see? What details are in focus? As you move closer, how does the focus change? What new details come to dominate your view? As focus changes, how does your understanding of the scene change?

As students begin to see how physical distance affects focus, we might also show them how one's intellectual/emotional biases affect focus. An exercise that seems to work well with older students requires that we provide a list of fifteen or so factual statements extracted from a controversial news story (e.g., a report on Daniel Ellsberg, Charles Manson, or perhaps one of the reporters recently indicted for refusing to reveal his news sources). One half the class assume they are reporting these facts as they would for a highly conservative magazine or newspaper; the other half assume they are writing for a radical underground publication. Students in each group write headlines and lead paragraphs focusing on those details that would be really significant from the perspective of their periodical.

Younger students seem to profit from the sort of work my colleague Kaye Dykas and I are currently doing with sixth graders. We asked them to describe what they saw in an enlargement of this picture: (Anatol Rapoport, FIGHTS, GAMES, AND DEBATES, Ann Arbor: The University of Michigan Press, 1960, p. 253.)

After individual students read their descriptions aloud and realized that not everyone had seen the same thing, we made this point: in looking at almost anything, different viewers could select (i.e., focus on) details that could lead them to radically different interpretations. We next asked the students to do the following activity. Two students walked toward each other, bumped into each other, exchanged a word or two, and then walked on. Their classmates were divided into two groups. One group looked for every detail of the incident that would justify a bad opinion of the two students. Members of the other group looked for everything that would justify a favorable attitude toward their two classmates.

Student's responses to this sort of exercise (we've tried it twice, now)

are encouraging. Almost every student in the two groups can cite data that bear out his group's assigned attitude. Moreover, we are finding that students have relatively little trouble in switching perspectives, focusing on details that support a different attitude from the one they had previously adopted.

One of our objectives for this work is for students to improve their expository and descriptive writing through their ability to use detail effectively. Our assumption is that we have to do something more than simply tell students to be more specific in their writing; we have to make them aware of intellectual operations that will enable them to achieve this specificity. Helping students learn to adopt and change focus isone way of developing that awareness.

Focus is important in another piece of student writing, an excerpt from a ninth grader's book report on Paul Zindel's novel THE PIGMAN. He begins by identifying the two central characters, John and Lorraine, as "two typical teenagers who have difficulty getting along with and agreeing with their parents." After commenting on Lorraine's difficulties, he discusses John's situation:

> John's parents nag him too. "Bore," as he calls his dad, used to have a drinking problem and ended up with some kind of liver disease. He now seems to be a real dead beat. Bore always wanted John to be a coffee-maker like himself and eventually even run his business. When John told him he wanted to be a writer, Bore had a fit and couldn't understand why.

In this paragraph, which is based on one scene from the novel, the 9th grader focuses almost exclusively upon John's father. He seems to be the source of almost all unpleasantness in the scene and is, apparently, the chief obstacle to agreement between parents and child.

In the novel, however, John, Bore, and John's mother (in a sort of VIRGINIA WOOLF for adolescents) all take their turn in doing things they know will annoy the others. By focusing upon the actions of only one character, the ninth grader ignores all the cues that show how John affects his parents and that help explain, if not justify, their actions.

I assume that focusing on events from a single perspective can be a useful intellectual activity. And if this student is conscious of what he is doing and can adopt different perspectives, his essay doesn't particularly worry me. But if, as I suspect, this student does not understand how he's limiting his perception, his reading of the novel is likely to be very superficial. Proceeding upon this suspicion, one might have this student do a lot of work, like that described above, in adopting and changing focus. Or one might ask him to make more effective use of some of the other operations Pike describes.

Wittingly or not, the ninth grader is already using some of these operations. He begins the paragraph with a classification--both characters' parents are similar in that they "nag." He refers to a causal sequence--Bore's drinking resulted in "some kind of liver disease"--and uses this to classify him as a "deadbeat." He cites a contrast between what John planned and what his father wanted him to be, and he located this specific contrast in a time sequence--the father had "always" wanted John to take over his business.

But as with focus, he uses these operations superficially; he restricts his examination of the novel unnecessarily. If we are to improve his ability to understand the novel and, consequently, to write intelligently about it, we shall have to help him make more thorough, more conscious use of operations Pike describes.

There are at least a couple of ways to go about this. In one, we could set out to teach each of these operations. That is, we might spend several class periods

helping students see how others use, say, contrast and then helping students use that operation to guide their own reading. One way to do this is to ask students to notice ways advertisers set up contrasts--e.g., the Camel cigarette ads which contrast the effete snobs who smoke certain other filter cigarettes and the manly, rugged types who smoke Camel filters. As students become more aware of contrasts (between ads, between people or objects within the same ad, between what is said and what is implied, between values assumed by the ad writer and student's own values), we can ask them to consider these same topics when they read novels such as THE PIGMAN.

Another way of proceeding is to use Pike's theory to set up a series of questions to guide students' exploration of some facet of a literary work. In thinking about why adolescents in THE PIGMAN have so much trouble getting along with parents, the ninth grader would probably have done well to consider questions such as these:

Contrast:

How are John's values, interests, and actions different from his father's? Lorraine's? The Pigman's? Other teenagers' in the novel? Yours?

How is John's father different from John's mother? How are his parents different from Lorraine's mother? From other adults you know? From what you would expect or like to see in adults?

How do these differences affect your understanding of the characters? How do they affect characters' ability to get along with each other?

Variation:

How much and in what ways do John and Lorraine change? How does their relation to the Pigman change? How much and in what ways would each of the characters have to change in order to be more successful at getting along with and agreeing with others? Are they capable of making these changes? Could John, for example, change enough to get along with his parents?

Physical Context:

In what physical setting(s) does the author locate each of the characters? How does each react to these physical context(s)? What do these contexts and characters' reactions to them tell you about John, et al.? How do these contexts affect characters' ability to get along with each other?

Sequence:

When do people have trouble getting along? When do they seem most successful? What events seem most likely to lead up to some disagreement? How does disagreement influence characters' subsequent actions, thoughts, words? Does your awareness of events that lead up to some disagreement make you more sympathetic to the characters involved? Less sympathetic?

Classification:

How is John similar to his father? His mother? Mr. Pignatti? Lorraine? You? People you know? How do these similarities affect John's relations with other characters?

What similarities is each of the characters aware of? How do they classify (i.e., label) people and experiences? How does this affect their ability to get along with others?

There are several difficulties inherent in a list of questions such as this. For one thing, it is not complete. As one begins to look at the novel in more detail, his awareness of contrasts, for example, might lead him to ask any number of questions that haven't occurred to me. Further, there's no way of knowing that all of these questions are equally valuable; certainly there's no reason to think that by answering any one question a student will automatically arrive at a more sophisticated understanding of the novel.

Similar reservations can be expressed about the classroom activities described earlier. Such reservations are, I think, legitimate. Let's face it: there are limits to the guidance we can give students. The processes of reading and writing are not "rule-governed procedures." We simply cannot prescribe a finite series of steps that lead inevitably to a predetermined conclusion. Indeed, the most interesting creative and analytical work leads us and our students into areas where there seems to be no single correct answer.

Despite these limitations, however, I hope these questions and the activities described earlier will seem specific and practicable enough to justify my basic argument in this paper. If we are to make significant improvements in students' ability to read and write, we shall have to give them as much guidance as possible in mastering the intellectual processes that are essential to perceptive reading and writing. And Pike's tagmemic theory suggests ways we can contribute to that mastery.

TOWARD BETTER UNDERSTANDING OF THE LANGUAGE PROBLEMS OF THE MEXICAN AMERICAN STUDENT

Elaine K. Wykes, Arizona State University

The bilingual student of Spanish descent encounters many difficulties in the traditional Anglo school system in the United States, some of which he will carry over into the college composition classroom--provided he gets to college. Dr. Weldon Shofstall, Arizona Superintendent of Public Instruction, pointed out the following facts to a Bilingual Education Awareness Institute in October, 1970:

1. At least one half of Mexican American children entering the first grade do not graduate from high school.
2. Less than one percent of Mexican American children entering the first grade continue in school until they complete the requirements for a college degree.
3. In 1960, the education of Mexican Americans, lagging behind that of the rest of the population, stood at 7.1 years of school completed by both men and women 25 years of age and over.
(Weldon Shofstall, "The Education of the Mexican American Child," in MANANA IS NOW!, ed. Arizona Association of Mexican American Educatore, Inc., Albuquerque: Southwest Cooperative Education Laboratory, 1970, p. 3.)

These figures suggest some very real problems with our educational system as it relates to the Mexican American student, and a need for greater awareness on the part of educators to understand and deal with the obstacles that these students face with regard to language and culture. As teachers with a definite possibility of teaching English to the Mexican American student here in the Southwest, we must recognize the differences in cultural background and language with which these students have grown up if we are to teach them to write and communicate effectively in the English language.

Many Mexican American educators in the last decade have been striving to eradicate the monolingual, monocultural emphasis in the American school system which has left no place for the student who is culturally "different." It has only been within the last few years that students haven't been punished for speaking Spanish on the schoolground or given IQ tests in English when their first language was Spanish. Many of these students were relegated to the classrooms for the mentally retarded and/or taught by teachers who had no knowledge of Mexican culture or the Spanish language. Raul Castro, the former Democratic candidate for governor of Arizona, recalled overhearing one teacher remark toanother in the halls of his grammar school, "You know these Mexican kids are so dumb, you can't teach them a thing." Although hurt by the unfeeling comment, Castro determined to prove that teacher wrong, and he went on to become a teacher himself. (Raul Castro, "Address," in MANANA IS NOW!, p. 10.) Unhappily many other Mexican American children were not able to overcome the stereotyping and prejudice they experienced in school; and Castro continued, "I feel badly as I return to my hometown of Douglas and other communities, about the number of people, young men that I know, not young any more, who were my classmates. These young people were much brighter than I,. . . with a much higher IQ than I had, much more potential than I had. Today. . . this potential that existed is no longer there. They had given up, they had been literally destroyed, by the inefficiency of our public schools in many instances. . . and by the teachers themselves." (Raul Castro, "Address," in MANANA IS NOW!, p. 10.) And it would appear, according to Shofstall's figures, that the education of the Mexican American has not improved much since Raul Castro's school years.

However, in the last four or five years we have seen an increase of interest in the problems of educating minority students. To help us better understand the Mexican American or Mexican student that we as non-Mexican American teachers may

encounter, Luis Hernandez discusses four types of students:

1. Students who are more Anglo than Mexican and who speak more English than Spanish.
2. Students who are more Mexican than Anglo; they speak more Spanish than English.
3. Students who are about half Mexican and half Anglo; they speak a hodge-podge which is known in Mexican communities as pocho.
4. Students who speak absolutely no English and are Mexican in all characteristics.

(Luis Hernandez, "Teaching English to the Culturally Disadvantaged Mexican-American Student," ENGLISH JOURNAL, Jan. 1968, p. 88.)

To understand how best to teach English to these students, the teacher must first have an understanding of each of these types. As English teachers we might easily have any of the first three types in our classrooms.

Students who are more Anglo than Mexican should be the easiest group to teach and understand, and usually they are. Yet sometimes these students will lack interest and initiative and will not respond to the teacher's efforts. They will be several years behind in reading level, and their spelling will be very poor. For these students, at least, they see little future for themselves in the academic world. Usuallly their problem is one of attitude rather than ability, and if they are not motivated in the upper grades or junior high, they will probably drop out of high school.

In the second group the student is more Mexican than Anglo and has a different set of problems, stemming from cultural influences and strong family ties. These students may be the first in their families to be born in the United States. Until they go to school, the only language they will have heard is Spanish. In their early grades they will be taught to read and write English but chances are they won't really learn it. Their only contact with the English language is in school because when they return home, they will speak Spanish. This group has had little if any success in school, and as a result, these children usually have especially poor self images.

Both Mexican and Anglo communities find it difficult to understand and accept the third group, the pochos. These Mexican Americans reject many "Mexican ways," but hold on to others, and are subsequently rejected by Anglos. They have no real identity as either Mexicans or Anglos. They are pochos--they have their own language, a combination of Spanish and English, their own ways and dress. These students find it difficult to function in society, let alone in school. Yet some of them will make it out of the barrio, the housing project, and into the college classroom. Unfortunately, they will probably carry with them many emotional scars as well as linguistic scars.

The final group, the Mexican, speak no English and therefore, belong in a class for teaching English as a second language. Usually these students do better in school and progress more rapidly than any of the other groups because they don't have an identity problem--they are Mexicans and proud of it. They have probably known success in Mexican schools and have a solid educational background; and they may not experience the prejudice of Anglo Americans because they are Mexico-Mexicans, and they carry with them the color and excitement that we frequently associate with Mexico. (Luis Hernandez, "Teaching English to the Culturally Disadvantaged Mexican-American Student," ENGLISH JOURNAL, Jan. 1968, p. 88.)

One major problem that members of all of these groups confront is the attitude of the family toward education and the English language. The majority of Mexican American youngsters are bilingual, but their degree of bilingualism depends to a great extent on the degree of acculturation in the family. If the student is more

Mexican than Anglo, he is expected to speak Spanish in the home. In fact, in many cases the parents do not speak any English and have no intention of learning it, so they insist that Spanish be spoken in the home. Hence, there is little chance for the student to reinforce his learning of the English language outside the classroom; his vocabulary is therefore limited, and his speech and pronunciation adversely affected. As a result, he will probably read, write, and speak substandard English. (Luis Hernandez, A FORGOTTEN AMERICAN, NY: Anti-Defamation League, 1969, p. 21.)

Another significant difficulty the Mexican American student must face is the burden of two cultures. An attempt to assume Anglo life-styles (which may include an emphasis on education) frequently threatens the solidarity of the family unit. Luis Hernandez, Mexican American educator, has said that "parents who fear either loss of identity or authority or are not ready to accept the 'new ways' do not hesitate to instill feelings of guilt in their children." (Luis Hernandez, A FORGOTTEN AMERICAN, NY: Anti-Defamation League, 1969, p. 21.) So the Mexican American student bears the burden of little or no reinforcement in the English language at home, frequent parental lack of understanding of the educational system and thus lack of encouragement to excel in school, and perhaps the feelings of guilt because he ought to be out working to help support the family instead of studying. (Luis Hernandez, A FORGOTTEN AMERICAN, NY: Anti-Defamation League, 1969, p. 21.) It is especially important that a teacher of grade school and high school students understand some of these difficulties that the Mexican American student brings to school along with the special problems he faces with respect to his bilingual environment. In fact, any kind of knowledge of this sort is helpful to an educator regardless of the level of student he is teaching.

The teacher of English, however, is going to be most concerned with the student's language difficulties and his use of substandard English. There are certain characteristics of usage and pronunciation that are typical of Spanish-speaking students, and many of the usage problems stem from a tendency to translate literally from Spanish to English. Following are some of the most common examples of nonstandard usage:

1. Use of the double negative. e.g., I don't see nobody.
2. Use of the double comparison. e.g., My brother is more taller.
3. Confusion of simple preterite with past participle. e.g., He should have went.
4. Consistent misuse of third person singular, present tense. e.g., He come to school every day.
5. Use of the double subject. e.g., My father he is home.
6. Adding an unnecessary "s" to possessive form. e.g., He took mines and his.
7. Adding an unnecessary "s" to plural forms. e.g., The mens came to work every days this week.

("Teaching English to the Culturally Disadvantaged Mexican-American Student," p. 91.)

In example 1 (the use of the double negative), the error arises because the student translates directly from the Spanish. Thus, "No veo a nadie" becomes in English "I don't see nobody" rather than the standard, "I don't see anybody." Similarly, in example 2 (the use of the double comparison), the error is a result of literally translating "Mi hermano es mas alto" into the sentence, "My brother is more tall." This kind of literal translation would include the word more with the English superlative taller. The consistent misuse of the third person singular, present tense, as seen in example 4 ("He come to school every day"), might also stem from a similar literal translation. Since the Spanish language does not include an s ending for third person singular verbs, the native speaker of Spanish might have difficulty remembering to use it in English. Thus, he would translate

the Spanish sentence, "El viene a la escuela todos los dias," as "He come to school every day." In example 6 (adding an unnecessary s to the possessive form), the sentence "He took mines and his" could also result from a literal translation. If the object to which the word mine referred was more than one, then the speaker of Spanish would translate mine as "los mios." In the final example (adding an unnecessary s to plural forms), we again encounter a tendency to translate literally from Spanish to English: "Los hombres vinieron a trabajar todos los dias." Hombres, meaning more than one man, has an s inflectional ending as do most Spanish nouns. Every day is therefore translated literally as "all the days."

Other problems occur as a result of differences in pronunciation:

1. Mispronunciation of final "ed." e.g., talk-ed, jumpt-ed.
2. Failure to pronounce final endings. e.g., jumpin', firs'.
3. Accent of words on wrong syllable. e.g., perfectly, pos' office.
4. Difficulty with these English sounds.
   a. mees for miss
   b. brauthor for brother
   c. share for chair
   d. rread for read
   e. Espanish for Spanish
   f. bery for very
   g. verry for berry
   h. rize for rice
   i. cahp for cap
5. Use of combination of English and Spanish. e.g., marketa, watcho. ("Teaching English to the Culturally Disadvantaged Mexican-American Student," p. 91.)

Because the native speaker of Spanish mispronounces the English sounds of ch, sh, b, and v, he will tend to misspell words that have these sounds. ("Teaching English to the Culturally Disadvantaged Mexican-American Student," p. 92.) In fact, the Spanish language is lacking many of the phonemes that we find in the sound system of the English language. Spanish doesn't have /v/ as in voice, / / as in there, /z/ as in zoo, /z/ as in measure, /s/ as in sheet, and /j/ as in judge. These phonemes pose a special problem to the speaker of Spanish because he doesn't pronounce them in his own language, and he therefore will have trouble hearing them in English. As a result, he will have special difficulty with their pronunciation and probably their spelling as well. (Robert Lado, LINGUISTICS ACROSS CULTURES, Ann Arbor: University of Michigan Press, 1957, pp. 13-14.)

He will also have difficulty with final consonants such as /p/ and /k/ and the suffixes -ing and -ed because he doesn't hear them. ("Teaching English to the Culturally Disadvantaged Mexican-American Student," p. 92.) For example, the final consonant cluster /rd/ is frequently found in English, but completely nonexistent in Spanish. So the native speaker of Spanish will say "car for card, beer for beard, her for heard, etc." (Robert Lado, LINGUISTICS ACROSS CULTURES, Ann Arbor: University of Michigan Press, 1957, p. 17.) And he will more than likely spell those words just as he hears them because Spanish is a very phonetic language, and words are usually spelled as they sound.

Now the sounds /sp/, /sk/, and /st/ occur in both Spanish and English, but again these sounds will prove to be particular problems to the Spanish speaking student because in Spanish these sounds are always preceded by a vowel, whereas in English they occur initially. For instance Spanish, school, and state are Espanol, escuela, and estado. So in speaking English, the native speaker of Spanish will tend to say Espanish, eschool, etc. and misspelling may again occur. (Robert Lado, LINGUISTICS ACROSS CULTURES, Ann Arbor: University Of Michigan Press, 1957, p. 18.)

It is therefore very important that these students learn to speak and understand English adequately before they write it.

Being aware of the cultural background and some of the language difficulties of the Mexican American student can aid teachers of English to better cope with problems as they arise in the classroom or on themes received . Yet special educational programs need to be developed to more adequately prepare the Mexican American student for success in college and a career that might use his bilingualism and biculturalism to advantage.

Since language "hangups" seem to be one of the major causes of most Mexican American failures in college, Manuel Guerra recommends a reevaluation of the language instructional program for the freshman Mexican American student. Upon entering the college or university the student should take both English and Spanish diagnostic tests. These tests would determine ability in understanding, speaking, reading, and writing. They would also test skill in translation. The results of these tests would indicate the level of English and Spanish the student would undertake to study.

English instruction would be adjusted to the individual's particular needs. Language tapes, pictures, materials, etc. should be used; and an intensive course in both English and Spanish would make use of both language laboratory and classroom. This should involve a minimum of two or three hours of language a day. "comprehension and speaking should be primary goals, followed by reading, writing, and translation. Phonemic analysis and study of structure and vocabulary development should be taught in a new key. Verb conjugations in sentence contexts should expand language control. Dictation and composition may be used to study structure and thought development, as well as spelling and accentuation." And when the desired degree of competency has been reached, the Mexican American student should return to the regular language classroom where he can benefit from and be of benefit to his Anglo classmates in social and intellectual exchange. (Manuel Guerra, "The Retention of Mexican American Students in Higher Education with Special Reference to Bicultural and Bilingual Problems," EDUCATING THE MEXICAN AMERICAN, ed. Henry S. Johnson and William J. Hernandez, Valley Forge: Judson Press, 1970, pp. 134-35.)

Most of us do not have the motivation or interest to work toward the institution of a program such as the one Guerra recommends, but something of this sort is obviously needed. Men and women who can speak and write two languages and function adequately in two cultures are a definite asset to any company or organization, and educators should encourage the bilingual student in his ab_lity to master the languages and customs of two cultures

WHY?
ME AND TRANSFORMATIONAL GENERATIVE GRAMMAR (MORE SPECIFICALLY SYNTAX)
A SEMI-DRAMATIC SKETCH

Dorothy Petitt, San Francisco State College

Act I: School
Scene 1: 7th grade, after school.

Teacher: If who is the object of the verb or of a preposition, it should be whom. If who is the subject of the verb or the predicate nominative, it should be who. Dorothy, I don't understand what's so difficult about getting that straight.
Me: What's the difference between a verb and a preposition? And what's a predicative nominative? And how can who be whom when they're different words?
Teacher: A predicative nominative is....
(Memory mercifully closes the scene. It was a long time ago anyhow.)

Scene 2: 12th grade, coming to English class.
Teacher: (all six feet four, 250 lbs of her waving the last of an all too familiar series of self-correcting tear-out grammar workbooks) Smile.
Me: I know all that.
Teacher: No, you don't. I'll give you a test that proves you don't.
Me: I'll get everything right, even the trick questions because I know what their answers are. Sometimes they're wrong, but I know what they want, so I'll give them that.
Teacher: You've got a lot to learn, young lady. And I won't have you making the rest of the class complain. I need this hour for the newspaper for the next six weeks.
Me: Six weeks! I can go through that thing in a week. But why waste my time?
Teacher: You're going to do it and smile.
(Footnote: The teacher was right about the test. I missed one question. I labeled your a pronoun, but the makers of the diagnostic test test inexplicably called it an adjective. They'd called it a pronoun in the first three books I'd been through. But she was wrong about my spending an hour a day, five days a week for six weeks labeling and checking the labels with the answer cards. I spent ten minutes a day, finished, and, making as big a show of it as I could, read the rest of the period. I got a perfect grade on the achievement test (all that counted on your grade), but, for my feeble defiance, a lowered grade on my report card. Just low enough to let my rival, who also happened to be the editor of the newspaper, win the scholarship I coveted.)

Act II: College (I got there on my own.)
Scene 1: Under graduate
Teacher: How much writing did you do in high school?
Me: Writing?
Teacher: Yes, writing. Your ideas are all in a jumble. At least you seem to have some ideas, as far as I can tell. But it looks as though no one ever taught you the first thing about organization....
Scene 2: Master's candidate
Me: Well, I did these exercises in Marquardt and it was interesting looking through the Bible but hard to concentrate on the forms of words rather than on how they sounded and what they were saying. But I spent eight hours doing a single assignment, and I am taking other courses too.

Background mumbling: At least eight hours. Not me--I sure didn't. Nobody's got that much time. Etc.

Teacher: But you learned something about how a linguist finds out how words were pronounced.

Me: But I don't want to be a linguist. I want to be a teacher. And I could have learned how a linguist works in two hours.

Teacher: You also learned some important facts. And you won't forget them because you discovered them for yourself.

Me: No I didn't. I didn't discover them; I did what the textbook said to do and found out what it knew I would find out. Thank goodness. Heaven help me if I had had to read the whole Bible to answer one question. But if the facts are important, why not divide the labor up? I'll do one question and report, someone else can do the next....

(And so it came to pass.)

Scene 3: PhD candidate

Teacher (the same as scene 2): You could do a thesis showing the implications of structural linguistics to the teaching of English.

Me: What's structural linguistics?

Teacher: I guess you'd better take an individual study course from me and find out.

(Note: I did take the course and I spent a summer writing a paper exploring possible connections between structural linguistics and teaching English in secondary schools. I didn't spend the whole summer doing it; most of the time I spent avoiding it. My conclusion: not much connection. The structuralists were defining their terms better, but I was increasingly fascinated with using words myself and helping my students use them, especially in reading and writing. I knew my high school students from West Oakland wrote better at the end of their year with me than they did at the beginning and that my college freshmen were currently beginning to develop styles of their own, but labeling, school grammar style or structural style, didn't have much to do with the improvement as far as I could see. If I did any grammar teaching, I did it functionally, asking my student about his meaning, encouraging him to play around with other ways he might say it. I did not ask him about inflections and word order.)

Act III: A Professor. And in prose for the serious stuff.

And so it came about that I taught future teachers how to teach as well as continuing to teach freshman composition. And I began to hear more and more about something called transformational grammar, which someone told me meant that you kept changing the words in a sentence around without changing its basic meaning. Just exactly what I was urging students to do until they found the way of saying it that most satisfied them. Play a little. Then at the NCTE convention in Boston, I heard Chomsky speak. He hooked me because his definition of grammar included the words <u>create</u> and <u>understand</u>. Maybe the study of grammar could have something to do with the ability to use language after all. I decided to attend Chomsky's classes at the summer institute at UCLA. I also volunteered to teach a course in transformational syntax the following fall. Learning is easier for me when it leads to teaching.

For the first week or two of the institute all six hundred students at the institute and their teachers ended their day in Chomsky's classes in phonology and syntax. I heard there were forty students enrolled for credit. Though he was somewhat dismayed (Don't let the intimate atmosphere keep you from asking questions."), it was a tribute. I learned a lot by listening to the questions, many posed by other instructors in the institute, listening to Chomsky's brilliant fielding, and reading

where my curiosity took me and where it was possible for me to comprehend, however dimly. I would have to wait for pieces to fall together, and fortunately I rather enjoyed doing it that way.

The grammar I came away with had great holes in it, but I did get a firm notion of the basic idea behind both the phonological and the syntactical hypotheses of generative transformational grammar. And what's more, I had enjoyed learning because I wanted to learn. I was ready to study further on my own.

In teaching transformational syntax to future teachers, I needed to be clear in my own mind why they should study it. I found that most of my students were expecting to teach what they learned to their own students in some way. If they were older women, as a few of the students at my school always are, their children had been using the Roberts series, adopted in California; those students tended to equate programmed learning with the substance of transformational grammar. They were understandably upset at the prospect of that kind of teaching.

All of the students were either going to teach English to native speakers or were going to teach English as a second language. Those who expected to teach native speakers assumed that they were required to take this course to learn what grammar to teach, and, not seeing any reason to teach any, were not always altogether happy about being there. Those who expected to teach English as a second language were more willing to consider the class as giving them information they would apply in their teaching, although there were always a few who thought that you had to learn the grammar before you could read or talk or write or hear. Sometimes that was the way they'd learned foreign languages, even English. Do unto others as it's been done to you.

That, roughly, was the way my students came. But what did I think--in other words, why did I teach them? Poetry is more fun because people choose that. First of all, I taught to learn myself. But why, then, was it important for me to learn, aside from the joy of learning itself?

As my small attempt at capsule drama has already indicated, I didn't teach any kind of grammar (or anything else, for that matter) as something for students-become-teachers to teach directly from warmed-up notes and leaky memories. My own teaching experience had convinced me that you use what you know in teaching, just as I expect a doctor to use his knowledge of the circulation of the blood in healing. I don't expect him to teach his patient the whole system, though, understanding the whole system himself, he might explain some part of it to a patient in instructing his patient how to stay healthy or become well again.

Besides, generative transformational syntax is an hypothesis under proof. It's not a body of knowledge; it's a way of thinking about language in terms of deep structure and the surface structures it can assume is a matter of style. Thinking transformationally, then, could help define the stylistic possibilities open to anyone who used English. Such a definition might help students read and write and listen and speak because they could become more aware both of basic meaning in deep structures and of the meaning in the choice of one surface structure rather than any other equally possible surface structure.

But that line of thought sounds as if the student, in order to become aware of the stylistic potential of his language, needs to study transformational syntax systematically, as Mellon's seventh graders did. (John C. Mellon, TRANSFORMATIONAL SENTENCE-COMBINING: A METHOD FOR ENHANCING THE DEVELOPMENT OF SYNTACTIC FLUENCY IN ENGLISH COMPOSITION, Urbana: NCTE, 1969) And I don't think so. I agree with Francis Christensen that the sentences Mellon's students produced are stylistic monstrosities, not mature style at all. No, it isn't that here's a system for the

student to learn about; he already knows it non-consciously and there's little to be gained by making him conscious of it unless he seeks that knowledge out of curiosity (an elective course like physics would satisfy) or out of a desire to become a professional teacher of language (my course for college students). The student needs to learn to use the rich resources the system offers; his teacher needs to discover how rich and complex the resources are as a first step in developing ways to encourage the student to use his language birthright.

ANSWERS TO FIVE OLD QUESTIONS ABOUT LANGUAGE TEACHING
FROM SEVERAL OLD SOURCES

1. What is the value of teaching grammar in the school?

A great many people seem to think that the study of grammar is a very dry subject indeed,but that it is extremely useful, assisting the pupils in writing and in speaking the language in question. Now I hold the exactly opposite veiw. I think that the study of grammar is really more or less useless, but that it is extremely fascinating. I don't think that the study of grammar, at least in the way in which grammar has been studied hitherto, has been of very material assistance to any one of the masters of English prose or poetry, but I think that there are a great many things in grammar that are interesting and that can be made interesting to any normal schoolboy or schoolgirl.

The chief thing is not to approach grammar from the side of logic or abstract definitions. What is wanted is to show that language is a living thing and what that means. When children begin to learn about cats and dogs they don't start with the definition of what a cat is or what a dog is, but they learn that this animal, which is very interesting to them, is a cat, and this other animal which is perhaps even more interesting to them, is a dog, and then perhaps after many years they will advance so far in their study of zoology that they would be asked in an examination the question, "How would you define a cat?" or "How would you define a dog?"--though I don't believe that even in the case of zoology you would think of asking that sort of question. Now, then, why should we start with definitions of nouns, adjectives, and verbs, and all these things? I don't see that there is any reason in that.

(Otto Jespersen, "Modern English Grammar," SCHOOL REVIEW, Oct. 1910, p. 530)

2. What is the value of grammatical terminology and analysis?

. . .children are taught a mass of technical grammar. For their benefit, if it be a benefit, the English language is dissected and passed under a microscope, so to speak. Of every possible part the pupil must know the name, the rules which govern it, all the irregularities concerning it, and the rules which have no effect upon it. They must be able to take beautiful passages and tear them limb from limb, naming off, by rote, each particular part, so that whatever of beauty the passage originally possessed is lost in a maze of adverbs of place, manner, time and the like. And along with this is given a quantity of rhetorical formulae, under the pleasant supposition that literature is like chemistry, and that by learning formulae one can learn to write. And yet one can both write and speak excellent English without a deep knowledge of the constituent parts, just as one can keep in reasonably good health by using little more than common sense, without being under the necessity of knowing the ultimate structure of every microscopic part of the body. The latter is the special field of the physician, and the innumerable parts and divisions of speech might well be left to those who enjoy delving into such things. If good language and expression can be learned by the natural method, that is, by imitation, as assuredly they can, what need to burden the already heavily burdened pupil with something of doubtful benefit?

(Charles K. Taylor, "Mediocrity in American Literature: A 'Raison d'Etre,' " EDUCATION, Feb. 1910, pp. 359-360)

It is high time that every vestige of the Lindley Murray system--parsing, analysis of sentences, and the like, as well as grammatical rules and exceptions--was swept out of the schools. Even the names of the parts of speech might be left to take care of themselves, as the names of the letters

of the alphabet are left in the case of children who learn to read by words instead of letters. The main point is, not that a child should know that a given word in a sentence is a noun, another a preposition, another an adverb of manner--or whatever it may be called in the treatise in vogue at the moment--but that he should understand the meaning of a sentence as a whole.

(A. S. Hill, "English in the Schools," HARPER'S NEW MONTHLY MAGAZINE, June 1885, p. 125)

3. What distinguishes grammar from usage?

The only grammatical correctness there can be in English (or in language generally) must rest on usage. Where that usage is practically unanimous, as it is in respect to "It is you," there is no possible appeal despite any rules that may come into conflict with it. In such cases if the rule of grammar does not harmonize with the general usage of the language it has no validity. Rules or laws of grammar are like laws of botany, or physics, or biology; they are general statements attempting to describe the ways in which language operates to express ideas, and valid only in so far as they are accurate generalizations. But the facts of usage are in all cases fundamental. If these facts are not in harmony with the rules or generalizations we have had in our grammars hitherto, then these rules must be restated and expanded to include all the facts. There can never be in grammar an error that is both very bad and very common. The more common it is, the nearer it comes to being the best of grammar.

(C.C. Fries, "What Is Good English?", ENGLISH JOURNAL, Nov. 1925, pp. 690-691)

With respect to English grammar, the state of the teacher who is not also a student is especially pitiable. To know grammar only from the school text-books is not to know it. Grammar is not universally conceived as a science. Its business is to infer laws from observed facts. The rules of good breeding with regard to speech are not laws of the language. Educated persons are less likely in their speech to reveal laws of the language than are ignorant, simple people, who unconsciously represent traditional usage. What are called the common errors of uneducated persons the historical investigator often finds to be ancient forms that once had good standing. Language being an organism, subject to its own laws of growth, it cannot be said that there has been a standard of correctness, from which the forms which the schoolmaster calls errors are departures. Good society speaks so and so, and inflicts its penalties for non-conformity, masking its rules and regulations under the guise of grammatical laws. But a grammatical law is not a rule of conduct. A scientific law is simply a generalization. The attempt to generalize may have been unsuccessful and may leave facts unaccounted for, in which case the grammarian must try again; but the speech-rules of good society in this or that age, in this or that district, exist as a code and are infringed at personal risk.

(Samuel Thurber, "Suggestions of English Study for Teachers of English," THE ACADEMY, Jan. 1891, p. 520)

4. What are the dangers of dialect narrowness among English teachers?

Recently a teacher in a wealthy city suburb in Michigan remarked to me that her pupils had "few language problems." What she meant was, of course, that her pupils used certain accents and verb forms acceptable in the prosperous levels of American society. She was not even concerned that their attitude toward their particular dialect was snobbish and narrow; that certain words--political, economic, social, personal, religious in context--filled them with emotion so that they could not think clearly; that they still depended upon

censorship and prestige for judgment in books; that they were confused by the dialects, accents, and meanings of many persons in their own city; that they still believed the dictionary a source rather than a record of meaning.
A woman in a California city told be she had just attended a meeting addressed by a representative of dock workers. Eagerly I asked her what he said. "I just couldn't listen," she replied; "his language was so crude I was miserable." Faced by an opportunity to gain a point of view to be learned only by word of mouth, her knowledge of English was insufficient to enable her to listen intelligently. She could have read what one of her own class wrote in dialect, perhaps, in DAVID COPPERFIELD or DEAD END; but she could not hear. And yet this woman was a product of our teaching of English in both high school and college. A possessor of the "Master's" degree, presumably able to read French and German, she could use but one dialect of her own language.

(Lou LaBrant, "The Place of English in General Education," ENGLISH JOURNAL, May 1940, pp. 357-358)

5. What should be the basis for language study in the school?

Language study in the schools must be based on the language needs of living. The standards of language which the school aims to promote must be those maintained in the best practice of able speakers and writers of our own day. Evidence of what such standards are is readily available in the work of eminent scholars skilled in the observation of linguistic change. Language that is a living, growing instrument of thought adheres to no rigid logical pattern of expression but varies from situation to situation and from time to time in response to psychological and social need. Acquaintance with recognized sources of reference concerning current American usage and the habit of consulting such sources in daily speech and writing are, therefore, important objectives in the language program today.

For that reason specific training in the use of the vernacular is essential. It must, however, go far beyond the mere study of linguistic change or of acceptable or unacceptable elements in diction, for communication is a social skill as well as a function of language. Ability to enter into social relationships with poise and understanding or to cope acceptably with a situation in which differences of status or of opinion tend to create friction is the outgrowth not only of instruction in language but of practice in the psychological and social adjustments inherent in the interchange of ideas with others. Such a program goes much deeper than mere superficial attention to social codes and manners; it touches the very foundations of mutual understanding in human intercourse.

The activities given special emphasis in the language program will be those of greatest value in life both in and out of school. Ability to converse, to carry on informal discussion in small groups or committees, or to share personal experiences with others will be developed in intimate relationship to the situations in which such skills are used. Letter-writing, as the most universal of written forms, will be stressed throughout the schools. So also will the organization and presentation of reports and the expression of opinion on personal and public issues. Participation in public discussion will be important for everyone, and practice in speaking effectively from the public platform for a smaller number. While attaining proficiency in these everyday uses of language, certain young people will find in more creative forms of expression such as poetry, short story, drama, and the informal essay added means by which individual personality may be expressed and the imagination stimulated.

("Basic Aims for English Instruction in American Schools, Prepared by the Basic Aims Committee of the National Council of Teachers of English," ENGLISH JOURNAL, Jan. 1942, pp. 42-43. The item quoted above is the third of thirteen listed aims.)

AN APPROACH TO VOCABULARY DEVELOPMENT

Beverly A. Rubel, Kenilworth School, Phoenix

I was gifted as a child; gifted in that I always experienced the good fortune of having excellent teachers. They were knowledgeable and wise; they were considerate and kind. They were, in general, dedicated conscientious teachers and human beings. They were, however, not perfect. I remember, almost without exception, receiving long lists of vocabulary words. Our directions: Look up each word in the dictionary and know the definition for some future test. Being, usually, a co-operative student, I followed those instructions and, usually, performed well on the subsequent tests. But the purpose of these assignments, to augment and expand vocabulary, was seldom accomplished because, alas, I was not gifted with exceptional memory and retention.

Years later, a time came for me to attempt my own excellence. I came to the classroom somewhat knowledgeable and wise; I came, hopefully, considerate and kind. I was, prayerfully, a dedicated and conscientious teacher and human being. I was, however, not perfect. I diligently began my long lists of vocabulary words because I too desired to augment and expand my students' vocabularies. My list was different, I said, because it consisted only of those words they would read within the context of the next story in their reading texts. This would be followed by a test with which I would check my 'new' theory. I would ask for definitions for the first part of the test and then, to really prove my hypothesis, I would require the students to use each word in a sentence. I confidently executed my plan and anxiously awaited the proof.

The papers before me, I began. One by one, I checked and read. The evidence was overwhelming and conclusive. The students, certainly, had memorized well the words and definitions. They, most certainly, did not know how to use them, and I knew from that, that even the definitions would fail them within days, if not hours. Facing this disappointment, I began recalling not my failures with remembering and learning new words, but my successes, i.e. the instances in which a word entered my working vocabulary. I was amazed at how frequently I could remember, actually or vaguely, my first awareness of certain words, (not necessarily the first time I used them). I concluded from this that various associations at the time, and not the word itself, resulted in recognition of the word's utility and adoption.

From this experience I devised a new process; one which I'm confident in sharing, not because it is flawless but because I have achieved some success and appreciably more success than with any other method so far. It involves, as before, listing only those words which the student will confront soon in context. They are asked to look up definitions since developing dictionary skills is important. Any or all definitions are acceptable. The words then become the topic and motivator of class discussion in an attempt to make the student aware of how the word(s) may relate specifically to him; by asking questions and stimulating discussion of the words you get the student to associate the word(s) with a thought, feeling, attitude, or action that is familiar to him.

Example: conspicuous

What is the definition of conspicuous?

Have you ever walked into a room and felt everyone was looking at you? Did you feel conspicuous?

If you saw a girl in a bright red dress with orange trim would you say that she was dressed conspicuously?

Have you ever been with a friend whose actions embarrassed you? Did you feel conspicuous?

Example: recur

What is the definition of recur?

If you're ill but on your way to getting better and then play in a football game before you're completely well, you could cause the illness to recur. What is the noun word used to refe to an illness recurring like this?

Have you ever had the same dream several times? It is said to recur or is described as a recurring dream.

Past experiences of individual students are of infinite use because they create associations for other students when associations are lacking. For the word carcass I asked the students if anyone had ever seen the carcass of a dead animal. I got a very descriptive answer from one student that I'm sure the class members will never forget the experience of the word.

Words that the student will confront in other disciplines are usually learned easily because of their seeing an immediate utility and application.

Example: perpendicular

What is the definition of perpendicular?

In math, if they say that one line is perpendicular to another, what is the picture you see? (Have student illustrate on board.)

Example: spontaneous
combustion

What are the definitions of these two words?

If you put the two words together, spontaneous combustion, you have the description of something you might discuss in science. What is it? What might cause spontaneous combustion?

With many words it is opportune and important to discuss differences of denotation and connotation. Students need to be made aware that sometimes we do not communicate what we think we communicate due to connotative definitions of words; and that difficulties arise because of this.

Example: decent

What is the definition of decent? (I received approximately fifteen definitions including those from the dictionary.)

(To a boy) If you met a girl for the first time that you were interested in and one of your friends told you she was decent, what do you think he would mean?

If you said one of your teachers was decent, what would you mean?

If you referred to you parents as decent, what would that mean?

Example: solitude

What is the definition of solitude?

If someone said they wanted solitude, what would that mean to you?

Would it mean they not only didn't want to be around people but didn't want to be within hearing distance of anything?

Primary interest in a reading class is, of course, upon the definition and use of a word; but opportunity for language review is tempting and sometimes profitable.

Example: persist

What part of speech is persist?

How can you make the verb persist into a noun? into an adjective?

Example: realization

What part of speech is realization?
What is the verb form of realization?
How can you make it into an adjective so that you could describe something?
Notice how sometimes the past tense of a verb may be also used as its adjective form.
What is the difference between the noun realization the noun reality?

I try to vary the kinds of vocabulary tests because I feel it is good for students to be exposed to having to perform in different ways. Sometimes I require their writing sentences using some of the words. On other tests I have made up the sentences and ask that they select from the list and fill in the spaces I have left for the words. I try to make these sentences as interesting as possible and frequently from class discussion. A test I have found a bit successful with some students is making up my own story using the vocabulary words but leaving a blank space where the word is used. They are to fill the space with the correct word. Many students, however, find this a very difficult test and most prefer the opportunity of making up their own stories using the words.

This approach to vocabulary development, as I have said, is not flawless. I do know, however, that my students perform better on tests when I have followed this procedure than when I haven't. I have also noticed some words become a part of their working vocabularies. This approach has been workable in many respects and, at this time, that may be all we can hope for.

WHAT CAN THE ENGLISH TEACHER DO WITH DIALECTS

Lester S. Golub, The Pennsylvania State University

> My mamma is a big woman, tall and stout, and men like her cause she soft and fluffy-looking. When she round them it all smiles and dimples and her mouth be looking like it couldn't never be fixed to say nothing but darling and honey.
>
> They see her now, they sho see something different. I should not even come today. Since I had Larry things ain't been too good between us. But - that's my mamma and I know she gon be there when I need her. And sometime when I come it okay. But this ain't gon be one a them times. Her eyes looking all ove me and I know it coming. She snort cause she want to say god damn but she don't cuss. "When it due, Martha?" (Shirley Williams, "Tell Martha Not to Moan")

Can you imagine a black, teenage girl rehearsing to tell her black mamma in white, middle-class English, that she is pregnant?

> My mother is a tall, fat woman who likes men. When she is near men she looks as though she could never be angry. Those men should see her now. Things have not been the same between my mother and me since I have had Larry, but I can always count on her when I need her. She will look me over and then say, "When are you due, Martha?"

Native speakers of English understand both of these passages, the first written in a black dialect by a black author, the other written in standard English by a white teacher of English.

These two contrasting paragraphs help us define dialect in a functional way. First, we can see that both passages are written in the same language, in this case, the English language. The second passage, though not formal, is written in a "schoolese," consultative register. The first passage is between two black speakers. Second, we see that dialect is appropriate between natural speakers of that dialect. Speakers of the same dialect understand and speak the dialect because they know the vocabulary and grammatical system of that dialect. For example, in the first paragraph, there are reoccurrences of certain grammatical deviations from standard English:

1. Omission of affix: <u>be</u>-, <u>a</u>-, etc.
   . . .men like her cause she. . .
   . . .she snort cause she. . .
   . . .when she round them. . .
2. Omission of the copula (verb <u>be</u>)
   . . .she soft. . .
   . . .she round them. . .
   . . .it all smiles. . .
3. <u>be + V+ -ing</u> for <u>always</u>
   . . .her mouth be looking. . .
4. Double or triple negative
   . . .it couldn't never be fixed to say nothing. . .
5. Omission of -<u>s</u> for third person singular.
   She snort. . .
   . . .she don't. . .

6. gon for <u>going to</u>
   . . .she gon be there. . .
   . . .this ain't gon be. . .

This is not a complete list of the features of the black English dialect, but it helps us see the third characteristic of dialect, that vocabulary and grammar of a dialect are not arbitrary. The features of a dialect are systematic and carry meaning.

Dialects should not be confused with register. All speakers of a language, no matter what the dialect, speak in different registers, depending upon the purposes of the communication. Students of English must learn to have accurate control of a number of English registers, one for the impersonal casualness of business, classroom, or other daily routines, one for the technical intricacies of the work world, and one for the high culture such as the great literary tradition, religion, or philosophy, and one for the "chapter and verse" type of recitation used in legal, political, religious, and academic prose.

Although English has always been recognized as the official language in the United States, it has not always been the language of all of its citizens. Conservative estimates from the 1960 census indicate that nineteen million white Americans have another tongue other than English. About a third of our population are first generation speakers of English. Those whose roots in English extend as far back as three generations are for the most part the recently urbanized and dislocated negro and the small town southern white. Both groups lack a proficiency in school English and show signs of alienation against both the school and society.

The teacher of English is a mediator of language experiences in the classroom. For this reason he must understand general language variations and the specific language variations of his students. It will not avail the teacher, the students, or the educational community to become involved in the "different-deficite" haggle of whether a student who speaks a dialect is different or inferior. The teacher's primary concern should be that his students learn to use the English language so that they can become responsible, productive citizens.

To accomplish the goal of educating responsible, productive thinkers and users of the English language, the teacher must do two things: (1)teach about the power and use of dialect in the English speaking community; and (2) capitalize on students' dialect to teach them standard English language skills. The first is an easy, explanatory task. The second task involves careful planning and attention to the language development of students.

Learning about dialects should fall hard on the heels of learning about people, their culture, and their language. A good time to start talking about dialect with classes of students is in the junior high school. As the early adolescent becomes aware of himself, he also learns about others. The junior high school student should learn to distinguish between language, dialect, and idiolect (an individual's personal use of language).

To open the discussion of dialect and idiolect, I tell about John and Charles. Briefly, the stories go as follows:

John lives in the Hough area of cleveland, Ohio. He was born thirteen years ago on a small farm outside of Augusta, Georgia, where the family

lived in a small shack. One day a social worker drove by and told John's father that he could have a good 8-to-5 job in a steel mill if he moved to Cleveland. All John remembers is that one day his father piled some belongings into an old Chevy and drove to Cleveland.

John has not left the Hough neighborhood since he arrived there eight years ago. He wanders the neighborhood freely. He plays ball with other black boys in a vacant lot cluttered with the debris from a past riot.

John attends Theodore Roosevelt Junior High School where he doesn't think he is learning much. He has a hard time reading the words in his textbooks. He is good at numbers but story problems are "sad news."

There are now eleven brothers and sisters at home with John. John's father doesn't have a job like he was promised. His mother is a cleaning lady in a wealthy, white suburb. Home is for eating, sleeping and violent arguments. The gang is for friendship and talking in a secret code language. There is no need for John to think of the future.

Charles lives with his mother, father and sister in a large house in suburban Cleveland. He is thirteen and attends John F. Kennedy Junior High School.

Charles' father is an executive for a large steel company where he spends most of his time. Charles' mother is preoccupied with the health and welfare of her family and also participates in the Civic League, a club which contributes to the Cleveland Symphony and the Cleveland Museum. John's mother is the "cleaning lady" for Charles' mother. Charles and John have never met, but they know of each other.

Charles spends much time with adults. His teachers sponsor clubs and activities after school and weekends. Charles has no trouble reading his textbooks and his parents are satisfied with his B average that will permit him to attend a nearby state university. Charles is able to take a rapid transit train downtown where he is permitted to shop for clothing and sports equipment, visit museums, or go to a movie. He can take a bus to visit friends, or to play basketball at the "Y". Charles is always planning for new activities in the future.

The students then do an I D (idiolect-dialect) concentric-circle chart for each of the boys described. The steps for making the chart are simple:

1. Draw a large circle for each boy. Put John's name above one circle, and Charles' name above the other circle.
2. Select a descriptive word to describe features of John's dialect or idiolect, of Charles' dialect or idiolect. Write these words in smaller circles with the appropriate larger circles. Code the smaller circles with an I for idiolect and a D for dialect. Number each inner circle with consecutive numbers.
3. Under each large circle, prove the idiolect-dialect description with a sentence or phrase from the story. The number of the sentence or phrase from the story must correspond to the number of the circle to which it refers.

There are enough descriptors for John and Charles to throw some deep insights into each boy's social, psychological, and language differences. This same type

of concentric-circle chart can be used in talking about contrasting characters from literature.

HUCK FINN is frequently taught in the junior high school English curriculum. The I D chart can be used in contrasting Huck and Jim. Mark Twain lets dialect serve as a class-caste determiner in his portrayal of Huck and Jim. Although Huck and Jim come from the poorest segment of the Southern, pre-Civil War social structure, Twain makes it clear to the reader that Jim belongs to the Negro "caste;" whereas, Huck belongs to a white "class."

Jim pronounces the initial <u>th</u> in <u>they</u>, <u>the</u>, <u>them</u>, <u>that</u>, as the phoneme /d/. However, Huck pronounces the same words with the / / phoneme. Jim does not pronounce the final /r/; Huck pronounces the final /r/. Twain has Jim say <u>gwyne</u> for going and <u>kyerds</u> for cards. Huck does not consistently drop final consonants, Jim does. Jim says "I wanna go" and "He coul' uv done it," which the non-negro speaker might say as, "I wanta go" and "He could uv done it."

While reading HUCK FINN, students can become involved in the difference between Huck's and Jim's dialects. One way is to have students complete the following list:

Jim	Huck	Jim	Huck
yist'day	yesterday	_____	that
wid	with	think	_____
mawing	morning	arter	_____
tuck	took	_____	till
_____	was	_____	raft
ain't	_____	jedged	_____
_____	hain't	_____	or
doan	don't	fo'	for
_____	reckon	warn't	_____
_____	scarcely	_____	somewheres
b'kaze	_____	_____	other
agwyne	_____	nuther	_____
_____	twice	yit, yet	_____
_____	the	_____	here, hear
dey	_____	_____	just

Another list of MIssissippi River Valley dialect words which are common to both Huck and Jim can be completed by students:

Mississippi River Valley	Standard	Mississippi River Valley	Standard
pungle	struggle	hump	_____
flinders	small pieces	churkel-head	_____
bile	boil	brash	_____
blow	_____	blethers	_____
wrench	_____	hive, hove	_____
shirk	_____	truck	_____
snake	_____	fetch	_____
clean	_____	situation	_____

When students read Dicken's GREAT EXPECTATIONS in the ninth or tenth grade and Hardy's MAYOR OF CASTERBRIDGE in the twelfth grade, similar types of social class lists can also be used.

GREAT EXPECTATIONS

Low Social Class	High (Aspiring) Social Class
wittles	victuals
particklers	particulars
conwict	convict
How air you?	How are you?
You are a-going	You are going
fur	for
wos	was
yourn	your
winegar	vinegar
welwet	velvet
wery	very
'ealth	health
'ead	head

THE MAYOR OF CASTERBRIDGE

Low Social Class	High (Aspiring) Social Class
maister	master
ye	you
yer	your
zeed, zee	saw, seen
Henchet	Henchard
afore	before
a-selling	selling
bruckle	frail
kearorn	windpipe
larry	confusion
gawkhammer	awkward
lelry	tired

Students in English classes in the secondary schools should be shown that dialect in literature is skillfully used for more than local color. The uses of dialect in literature can be divided into four categories:. (1) A writer uses his natural dialect in his written discourse without knowing that he is writing in what is or might become a dialect of the standard form of the language. An example of this use of dialect in literature is Chaucer's CANTERBURY TALES or a slave narrative by Josiah Henson. (2) A writer consciously uses dialect of a locale mainly to create a pure form of a dialect literature; an example of this is the poetry of Robert Burns or the Uncle Remus stories. (3) A writer introduces dialect speakers as a purely artistic device to create "local color" background in attempting to achieve verisimilitude for the tale. This use of dialect on the printed page is called "eye dialect." (4) A writer uses dialect to convey its psychological and sociological aspects. Willa Cather, in her novel MY ANTONIA, uses this technique to show the progressive Americanization of her characters.

In the ninth and tenth grades, when students in English classes are still very active, teachers can train some of these students to be young dialectologists. The technique is simple. A bicycle, a small cassette tape recorder, and a check list will help students develop their own linguistic atlas of their area, city, or state.

A linguistic atlas field worker gathers his information in a fact to face interview, with an informant, which can be recorded on a tape cassette. Steps are simple:

1. A standardized questionnaire is used to gether some statistics on each informant: (a) name or identification code; (b) sex; (c) race; (d) age; (e) highest grade level reached in school; (f) state, county, town; (g) how long in area and where lived before; (h)parents' birthplace(s) and occupation(s) (i) what other language spoken; (j) your occupation.
2. A list of vocabulary items, and grammatical items are used for collecting data.
   The informant is asked such simple questions as, "What do you call a brown paper container that your groceries are carried home in?"
   The informant can be asked to fill in the expansion he uses in a sentence, such as:
   John is _____ university. (in, in the, up to the)
3. A passage should be available for the informant to read and to record on the audio tape.
4. A casual conversation or narrative about a familiar topic with the informant should be recorded.
5. The linguistic atlas will be constructed by indicating the occurence

of terms and vocabulary on a big map of the area.

Before attempting this linguistic atlas work, students should be given Roger Shuy's DISCOVERING AMERICAN DIALECTS, and two recordings, AMERICA SPEAKING and OUR CHANGING LANGUAGE, all three available through the National Council of Teachers of English.

Although a study of the history of the English language is not a study of the dialects of English, it will soon become clear to the student of the history of English that three Middle English dialects eventually gave way to a standard London English. Students hypotheses concerning the cause of this change should include the following: (1) the economic development of London; (2) the presence of the court; and (3) the heavy population of London. Schoolmasters and grammarians can be held accountable for the stratification of dialect along social levels. A comparison of English language textbooks published over the past years will offer a good insight into how teachers and their textbooks can determine social correctness in language.

Another contrasting activity can show how geographic isolation and lack of education can hold back dialect change. The isolated mountain people from the Appalachians preserve more of the Elizabethan English than any other English speaking area. Although this is rapidly changing, some expressions are still found in Appalachian dialect and in Shakespeare's works:

Appalachian	Shakespeare	
spare grass	spear grass	(1 HlV, II, iv)
sass (to scold)	sauce	(AYLI, III,v)
bum-hole	bung-hole	(H, V,i)
pond my honor	pawn my honor	(CY, I, vi)
God amighty!	God almighty	(2H, VI, II, i)
pity's sake or mercy sakes alive	mercy sake	(MWW, III,i)
poke (paper bag)	pocket	(AYLI, II, vii)
hit (babies and small animals)	it	
holp	holp	(C, IV, vi)
thoughten	thoughten	(P, IV, vi)

This is only a sample of parallel Appalachian and Shakesperian words. Using dialect as a device in teaching dialect speakers standard English language skills requires special training and an attitude toward the use of "correct," middle-class English in the classroom. In no place in our definition of a dialect is there the notion of language inferiority or deficite. A group of dialect speaking students are as fluent and creative users of language as are a group of standard speaking students.

The black, the Latino, the Indian, and the white students come to school with different degrees of language development and with different dialects of English. The teacher must accept each student's level of language development and the dialect he brings to school. The teacher of English must also be aware of the language ability of each dialect speaking student. A contrastive analysis of the student's dialect and standard English is useful. Baratz provides us with a model for contrasting the syntax between two dialect systems; in this case, Standard English and Negro nonstandard:

Variable	Standard English	Negro Nonstandard
1. Linking Verb	He is going.	He goin'.
2. Possessive Marker	John's cousin.	John cousin.
3. Plural Marker	I have five cents.	I got five cent.
4. Subject Expression	John lives in New York.	John he live in New York.

5.	Verb Form	I drank the milk.	I drunk the milk.
6.	Past Marker	Yesterday he walked home.	Yesterday he walk home.
7.	Verb Agreement	He runs home. She has a bicycle.	He run home. She have a bicycle.
8.	Future Form	I will go home.	I'ma go home.
9.	"If" Construction	I asked if he did it.	I asked did he do it.
10.	Negation	I don't have any. He didn't go.	I don't got none. he ain't go.
11.	Indefinite Article	I want an apple.	I want a apple.
12.	Pronoun Form	We have to do it. His book.	Us got to do it. He book.
13.	Preposition	He is over at his friend's house. He teaches at Francis Pool.	He over to his friend house. He teach Francis Pool.
14.	Be	He is here all the time.	He be here.
15.	Do	No, he isn't.	No, he don't.

Since dialect, nonnative, and native speakers of English show many similar deviations from standard English, it is profitable for a teacher to have a Dialect Deviation Analysis Sheet for his students so that he can plan language mediation activities appropriate to individual student's needs. The teacher can ditto off a supply of the following Dialect Deviation Analysis Sheets and fill in examples of each student's dialect deviations as made in speech, in oral reading, or as interference in writing.

Language mediation exercises can be prepared for each type of dialect deviation which appears for a particular student or groups of students. Feigenbaum's ENGLISH NOW is an invaluable source and model for preparing these types of lessons for dialect speakers.

Suppose there are students who show occurrences of deviation #16, omit -s, for the person-number concord, especially do for does. Here are some possible exercises:

TRANSLATION DRILL

Answer out loud. If you hear the formal, say the informal. If you hear the informal, say the formal. Listen for the correct answer to check yourself.

1.	Yes, he doesn	(pause)	Yes, he do. (student)
2.	No, he do not.	(pause)	No, he does not. (student)
3.	Yes, she do.	(pause)	Yes, she does. (student)
4.	No, he does not.	(pause)	No, he do not. (student)

FORMAL INFORMAL DISTINCTION, SAME-DIFFERENT

Say "same" or "different" after each pair of words you hear.

1. No, he don't
   No, he doesn't.
2. Yes, he does.
   Yes, he do.
3. Yes, she does.
   Yes, she does.

Dialect Deviation Analysis Sheet

Name: _____ Date: _____ Birth Place: _____

Age: _____ Grade: _____ Father's Occupation: _____

Home Language/Dialect: _____ Reading Ability: _____

_____ Language Ability: _____

Deviation Description	Example of Student's Dialect Deviation Occurence	Occurence Yes	Occurence No
1. No distinction between /θ/, /t/, /f/, /s/.	John a fin man.		
2. No distinction between initial /ð/, /d/, /v/, /z/.	John gots a brover.		
3. No distinction between bird-Boyd, curl-coil.	She has a coil on her forehead.		
4. Drop initial weak stress syllable preceding primary stress, professor=fessor, reporter=porter.	Mr. Frank fessor at Columbia.		
5. Over stress on weak syllable preceding primary stress. po-lice, gui-tar, in-surance.	John called the po-lice.		
6. Heavy stress on final weak syllable, accident, president.	We voted for the president of the class.		
7. Drop -s plural marker	Two boy played catch.		
8. Drop 's possessive marker.	That Joe ball.		
9. Analogy of/-n/ɪn mine to other possessive pronouns, ourn, yourn, hisn, hern, theirn.	That pencil is yourn.		
10. Analogy of possessive form in all relexive pronouns, hisself.	Those people hate theirselves.		
11. Substitute them for those.	Them boys tease them girls.		
12. Compound demonstratives, that-there, them-there.	Them-there teachers scare me.		
13. Analyze inflected comparisons, wonderfullest, lovingest	Her kitten is the lovingest.		
14. Double-comparison, a more prettier dress.	Charlie is the most ugliest man.		
15. No distinction of person-number concord with verb Be.	We is here. You was at work.		
16. Omit -s for person-number concord.	He say I no good. Yes, he do.		
17. Omit /-ɪŋ/ of present participle.	He open a can a sardines.		
18. Omit /-t,-ed,-əd/ of past participle.	Mr. Crosbey has stop teaching.		

19. Omit Be forms before predicate nominatives and adjectives.	She a nice teacher. He handsome.			
20. Omit Be forms before present and past participle.	I going home. The car stalled.			
21. Use Be before present participle to mean habitual action.	I be working for Mr. Charlie.			
22. Omit Be and Have forms before been.	He been driving a Chevy.			
23. Substitute been, done, or done been for have.	Sam done been driving a truck.			

WRITING SKILL DISTINCTION

1. They have a class on Friday. (No, they don't or do not.)
2. He doesn't understand this lesson. (Yes, he does.)
3. Our English books have good stories. (_____.)
4. Your car has a flat tire. (_____.)

Language experience reading and writing activities begun in the elementary grades should be carried into the junior high school and high school but in different forms. Lee and Allen tell us that in the elementary school, teachers help their students write and read: (1) Personal Language Charts; (2) Work Charts; (3) Narrative Charts; and (4) Language Skill Charts. For dialect speakers I have outlined the following principles for using the language experience approach to teaching reading and writing.

1. The teacher records on a cassette tape the child's language.
2. The teacher edits and writes the personal experience or narrative so that the child can read the chart back to the teacher or other children.
3. The teacher uses traditional orthography for the language experience. charts. The child's words are spelled according to standard orthography. If a child says /fish/, the teacher writes fishing. When the child pronounces the word from the language chart, the teacher can expect to hear /fis/.
4. The teacher remains as faithful as possible to a child's morphology and syntax. In cases where pronunciation makes the syntax or morphology difficult to determine, such as "I gots a book" or "I got the book," the teacher selects the more standard form for transcribing on the child's language chart.
5. In producing a language experience chart, the teacher can select out and rearrange the child's ideas, but the sentences and the experiences that the child reads are to be recognizable as the child's.

As the dialect speaking child reads and writes his own dialect and as he also attempts to read and write standard English, he will, in about the third or fourth grade level, start asking why some experiences that he uses are different from those found in books or are not appropriate in his writing. The explanation is simple and consistent with reality. There is an informal and formal way to speak. I like to use Spoken-Written charts with expressions taken from the children's own language in order to make the transition from dialect to standard English in the classroom.

Vocabulary Chart		Language Chart	
Spoken	Written	Spoken	Written
elfunt	elephant	I gots a brover.	I have a brother.
fishn	fishing	She goin home.	She is goin home.
bof	both	Yesterday we play.	Yesterday we played.
bover	brother	She don't got none.	She doesn't have any.

At the junior high school level, the personal experience charts become the students' journals; the narrative charts, the students' stories and poems; the students' work charts become his study guide and work schedule; his language skill charts become individualized language drill and generalizations derived from the individualized Dialect Deviation Analysis Sheets. At the junior and senior high school levels, standard speakers of English can learn to use the dialect features of their dialect speaking peers. This use of dialect should show understanding rather than ridicule.

By the time the dialect speaking student reaches high school, he should feel comfortable in using both the dialect of his ethnic community and the standard English of school and world of work. Ethnic literature should be included in every high school literature curriculum. The choice of literature should reflect the ethnic mix of the school. The literature should be taught in a way that makes students who come from various ethnic and dialect groups proud of remembering where they come from in our pluralistic society. The following is a list of objectives which should guide the teaching of ethnic literature in high school (Grade 11 to 13 students):

GOALS:

1. Students will identify authors representative of the ethnic group in terms of name, theme, historic period, and language or dialect.
2. Student will use class resources for continued reading of authors from various ethnic groups.
3. Students from the ethnic group which the literature represents will have a sense of pride and respect for their literary and cultural heritage. Students not from that ethnic group will have an accurate picture of another ethnic experience in America.
4. Students of different races in the class should gain an understanding of one another's ethnic features such as language, dialect, and cultural traditions.
5. Students will have a framework of knowledge for dealing with racial, ethnic, and dialectal prejudices.

The English teacher will use dialect in the classroom in two ways: (1) as a means of talking about dialect as a phenomena of language change and as a reflection of man's sociological, psychological, and economic status; and (2) as a language phenomena for teaching English language skills and literature to dialect speakers in culturally and ethnically pluralistic classrooms.

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ALL MORTAL THINGS PASS FROM THIS WORLDLY SCENE
(EXCEPT THE AMBIGUITIES STUDENTS WRITE AND THEY GO ON FOREVER)

Bergen and Cornelia Evans on ambiguities:

> The English language, with its immense vocabulary, its paucity of inflections, its thousands of homonyms, its flexible grammar and loose syntax, offers endless danger of (or opportunity for) ambiguity. Ours is a language in which almost every statement must be watched lest it be open to another interpretation than the intended or the seeming one.
> (A DICTIONARY OF CONTEMPORARY AMERICAN USAGE, NY: Random House, 1957, p. 29)

And Eric Partridge on ambiguities:

> Ambiguity springs from wooly and muddled thinking; from a hasty fitting of words to the thought; from ignorance of the right uses of words; from the wrong order of words; from defective punctuation; and from a multiplicity of minor causes.
> (USAGE AND ABUSAGE: A GUIDE TO GOOD ENGLISH, Baltimore: Penguin, 1963, p. 29)

If ambiguity can be a linguistic joy and blessing in poetry, it presumably is at best a mixed blessing in prose, often occasioning in the reader a painful lack of comprehension sometimes mixed with the secret pleasure of watching some neophyte flounder near the brink of apparent madness. And surely the Evans are wrong when they write, "Unintentional ambiguity, of course, has nothing to commend it." Any English teacher who has forced himself to remain seated through the course of reading 30 or more dull papers knows that encountering ambiguities can often be the only real pleasure of a long evening's work. Maybe the fun is accidental but it is still fun. Here are just a few ambiguities from several English teachers' many years of theme reading, mixed with a few ambiguities from professional writing. The categories are themselves somewhat ambiguous.

GRAMMATICAL AND STRUCTURAL AMBIGUITIES:

1. He promised me that he would pay his debt on the day the ice broke.
2. She wore the jewelry of her aunt who died to impress her friends.
3. The ambassador finished the report, which pleased the King.
4. Having attended a school in New Mexico, the homeroom was new to me.
5. A health examination is required if you wish to get married in several states.
6. Ice-boat for sale by man in poor condition lying behind the Phi Delt house.
7. A letter from Mr. _____, editor in chief of the YALE REVIEW and professor of English at Yale, has agreed to address our luncheon meeting.
8. Try our cakes -- none like them.
9. Some fifty years before Christ, Dr. Tilden told a Charter Day Convocation audience at Gammage Auditorium Friday, Cicero's son Marcus begged for a slave to copy his school notes.
10. In case of a bombing attack, please drive off the bridge. (World War II sign)
11. Mrs. Gerald Thomas poured coffee in her fur coat.
12. The ladies of the Plum Street Church have discarded clothes of all kinds. They ask that you come and inspect them.
13. Mrs. _____ testified she carried the knife that killed Smith in her bra.
14. Realtors at Symposium to Have Film for Lunch. (headline)
15. I really love her, but just can't get that letter out of my system. You see she is very beautiful and 22 years old. So am I. (lovelorn letter)
16. Soon after they told him his mother had died on his flight to New York.
17. Policemen were ordered to stop drinking in the park.
18. Young girl desires thorough weekly cleaning--Experienced.
19. He mixed a pair of Scotch old fashioneds and carried one across the carpet in his sox.

SEMANTIC AND METAPHORICAL AMBIGUITIES:

1. She certainly had a very pleasant odor about her.
2. If Mozart is not the greatest composer that ever lived, he certainly has no peers. (program notes at a symphony concert)
3. She was an immensely fragile woman.
4. Slipping and falling in bathtubs is often due to curved bottoms, it is said.
5. You have really seen only half the show if you see the Paris imports worn on the mannequins alone. There is almost double the excitement in looking under and inside the clothes. (ad)
6. There must be a God. He is the only thing left in a world that is ripping itself apart and devouring itself with relish.
7. To portray Chakiris' wife, Anderson literally combed Japan.
8. The joys of childhood are nothing compared to the joys of adultery.
9. We cannot forget the importance of study, for without these our social cultures would lack the sled that will someday bloom into success.
10. In 1937, the United Press sent Frederick C. Othman to California to cover some nudists.
11. Call Girl Wins Pancake Race. (headline announcing victory of a telephone operator winning a race)
12. Gentlemen, Gentlemen: Let us be more Christian in our comments. (a delegate at the UN speaking to delegates from Israel and the United Arab Republic)
13. Wired Bra
    With or Without Straps
    Come in and Be Fitted; You'll Love It as Much as We Do! (ad)
14. The idea was hatched by Larson two years ago, but it didn't catch fire until two months ago when Herson and Nagel, the co-directors, jumped in feet first. Since then things have been really snowballing for the trio.
15. Birds and feathers flock together.
16. A bird in the hen is worth two in the bush.

SPELLING AND PUNCTUATION AMBIGUITIES:

1. Alfred suffered from a congenial deformity.
2. I will demure to your better judgment.
3. He clearly has one over weaning fault.
4. However attractive advertising does pay.
5. It is a tail told by an idiot, full of sound and furry.
6. The club president raped her navel and the meeting came to order.
7. Sgt. and Mrs? James Clifford are the parents of a seven pound baby boy.
8. Since 1936, a lot of water has gone over the old dame.
9. In 1910 only one person out of four could read or wright.
10. His birth-provoking antics were always the life of the party and he will be greatly missed.
11. It was a fragrant breech of discipline.
12. On the first day of this unit, I would introduce the novel and give a brief biological sketch of Fielding.
13. Gentlemen do not marry too early in life is my advice.
14. After we ate the cat strolled slowly into the room.
15. I believe sincerely that every girl should give some part of her life right after college to pubic service.

AND SOME JUST PLAIN AMBIGUITIES:

1. He believes the main thing is, can a belief of yours than to reason or why you have it, and if it doesn't, it should be repaired or discarded.
2. We Lose $10 on Every Sale
   But We Make It Up Because of Our Enormous Volume (ad)

3. In singles each person arranges himself on either side of the net.
4. A Norwegian jumper recently made skiing history when, after losing one ski in the air, he made a perfect landing with both skis on the other ski, one behind the other.
5. The gutted carcass of a deer was found yesterday afternoon in a field on Foothill Road. According to state trooper Howard Johnson, there was no evidence to show how the animal had been killed.
   While investigating this call, Johnson was bitten on the left arm by a dog owned by Miss Ann Lacko of Foothill Road.
   Police at the substation said the dog would be let loose and Johnson tied up for 10 days. (wirepress story in its entirety)
6. The Forton Street Bridge was repaired following its collapse a number of months ago. Friday it was opened for use by pedestrians and cars only. The use of trucks on this bridge is prohibited. New irons and plates that held a truss were installed, and the bridge is in about the same condition it was prior to its collapse in the fall. (news story in its entirety)
7. Before discussing these other qualities, I would like to make a comparison between the educated man and the intelligent man, seeking to show the major advantages of education over intelligence.

LANGUAGE ORIENTED COMPOSITION ASSIGNMENTS

Ronald Raybin, Pasadena High School, Pasadena, California

Many teachers are convinced of the efficacy of assigning compositions that deal with literature. The reasoning is that students not only gain writing experience but also develop a keener understanding of the literature being considered. I have found that a similar double-effect occurs with writing assignments about language. Students gain both an expository writing experience and an effective learning reinforcement of the language lesson which has preceded the composition.

Each of my language oriented composition assignments is a culminating experience for an aspect of language that has already been taught. Usually I open the initial language lesson by informing students that we are building to a composition in order to motivate them to note sound reasoning and examples that arise during class discussions. When something of possible use for the composition comes up, I point it out. I want students to be forewarned and forearmed; a composition which surprises them risks being less effective as learning reinforcement than one they're fully prepared for.

The audience for each assignment is an imaginary class of similar students. For occasional assignments, however, the audience will be defined as <u>not</u> having had the prior language lesson; thus, careful explanation and great clarity will be required.

Here then are some representative composition assignments that deal with language. They are written in the same assignment form that I would present to classes, but exclude additional composition goals which will vary according to teacher and/or curriculum. It is assumed that the related language work for each composition has been satisfactorily completely.

<u>ABSTRACTIONS</u>

You have learned that abstract words are general terms which mean different things to different people, the range of meaning depending upon our individual experiences. Thus, as you grow in experience, abstractions grow in meaning. To illustrate these points, write a paper for an audience of classmates about an abstract word which has changed in meaning for you because of an experience (including anything you read, saw, or heard about) you have had. A suggested organization for this composition is to tell first what the abstract word <u>used</u> to mean to you, then the nature of the experience(s) which altered your understanding of the word, and, finally, the meaning the word currently has for you. Here is a short student example illustrating this organization:

> "Responsibility" seemed to be an obscure term which applied to parents, teachers, and other such figures of discipline and so-called authority. "Responsibility" was the excuse to justify the imposition of penalties, and a very poor excuse at the best of times. After the birth of a younger brother, however, the abstract word "responsibility" became much clearer. Because my parents worked, I found myself responsible for the actions of my younger brother. Responsibility changed from a nebulous excuse to punish to a weight that began to bear heavily on me. Responsibility began to mean anxiety--anxiety for both myself and my brother. Anxiety that he would indulge in mischief and cause damage to something or injury to himself, and anxiety that I would fail to keep him out of mischief. This mild fear changed me into someone with

authority and helped me to fully understand the meaning of responsibility. Now, responsibility is not merely telling someone to do something, but it also means being dependable and able to do what is asked of me, and doing it to the best of my ability.

Any abstract word will do, but the following list might help you make a choice:

success	failure	love	hate
courage	fear	responsibility	injustice
freedom	friendship	teamwork	sportsmanship
sacrifice	loyalty	fairness	generosity

METAPHOR

We have reviewed and interpreted many metaphors from literature and your own imaginations. For this composition you are to be a teacher of metaphor for an audience similar to this class but which hasn't had language study about metaphor. Your paper should communicate what metaphor is and how it works well enough for an alert student to get a basic understanding of this figure of speech. After clearly defining metaphor, choose two examples from your lists of those created by yourself and your classmates. For each of these two examples explain how the metaphor could be misinterpreted if taken literally. That is, what doesn't it mean? Then explain what the metaphor does mean by discussing it in terms of your definition so that the reader gets an idea about how the metaphor works, not merely what it means. Conclude with either a personal opinion about the use of metaphor or with a statement about its effectiveness in literature and/or general communication.

A suggested, but not required, organization is as follows:

1. Using as many of your own words as possible, define metaphor. Avoid a definition that seems to come from a dictionary.
2. State your first example.
3. Explain what it doesn't mean by making a literal interpretation.
4. Then explain what the metaphor does mean by discussing the points of comparison and why these points are being compared.
5. State your second example.
6. What doesn't it mean? (See No. 3)
7. What does it mean? (See No. 4)
8. Conclude.

Here is an example of the above organization as written by a student:

Writers use many different figures of speech to achieve an effective style. One of the most effective figures of speech of the good writer is metaphor. A metaphor compares two different things that share at least one similar aspect. It usually makes an indirect or implied comparison. For example, if you heard someone say, "His mouth is a lethal weapon," it wouldn't mean his mouth was actually used to inflict deadly wounds by spitting poisoned darts or nibbling people to death. In this case the speaker is comparing the damaging effect of someone's words to the damaging effect of a weapon.

Now, let's examine another example: The road that wound up the mountain was a snake curled around its prey. This statement doesn't literally mean that the road was actually a giant reptile of some sort squeezing a mountain into a meal. In this case the way the road circles around the mountain is being compared to the way a snake coils around its prey. Metaphors, as you can see, can add much color to a composition of any kind. In order to be effective, however, the writer must strive to make them comprehensible and relevant.

CONNOTATION

(Two assignments are presented here. My practice is to use one or the other, depending upon the class and what else is being studied at the time.)

A. The ability to choose appropriate words for an occasion requires, as you know, more than an understanding of the definition of a word but an awareness of the invisible emotional cargo that goes along with it. This assignment will give you an opportunity to demonstrate to an audience of classmates that you can handle language with both favorable and unfavorable connotations--and do so appropriately. You are to write two short paragraphs describing a person, thing, situation, or event. The first paragraph is to view your subject favorably. It will require language with positive connotations. The second paragraph will parallel the first by viewing the same aspects of the same subject from another angle. This view will be unfavorable, requiring language with negative connotations.

For instance, if you were to write in your first paragraph, "A beautiful girl, she eased her slender figure across the stage," you might negatively parallel that sentence in the second paragraph by stating, "An abnormal female, she shifted her skinny body across the stage."

B. This short assignment deals with the use of the favorable connotations of a word in an advertisement. You are to demonstrate to an audience of classmates that the connotations of a word applied to a product really have nothing to do with the actualities of the product. This composition is <u>not</u> about the <u>total</u> emotional effect of the advertisement, nor your personal views about the product. This composition <u>is</u> about the positive connotation of a specific word (or phrase) and how this connotation does not really relate to the product itself.

A suggested organization is as follows

1. State the source of the advertisement and <u>quote</u> the word or phrase you plan to discuss.
2. Detail some of the favorable connotations. What positive feelings does this word or phrase bring to mind?
3. State the product the word or phrase is being applied to and briefly describe the product in coldly scientific terms. Point out the lack of relationship between the connotations and the actualities of the product.

Here is a sample student paper:

Part of an advertisement in LOOK magazine (April, 1970) reads, "The crowning touch ...Regal." The word "Regal" brings to mind royalty. One might picture a long, elegant banquet hall in a stately English manor, or a dignified king reigning over his court while surrounded by majesty and grandeur. "Regal" connotes splendor and exaltation. It suggests the very highest of attainment and quality of living, but it certainly doesn't bring to mind cookware. There is nothing royal, elegant, or exalted about a metal dish used for the purpose of containing food while being subjected to heat. What is regal about steel pots and pans used by ordinary housewives all over the world everyday for cooking?

TONE

You've learned that "tone" refers to the way we express our feelings or attitudes toward the subject of our speech or writing. In writing we communicate our tone with grammatical variation, sentence rhythm, metaphor, and choice of vocabulary. Because, as in speaking, we cannot also use gestures, facial expressions, and the musicality of our voices, communicating tone in writing generally requires more thought and skill. Here's your chance to practice. For an audience of classmates write two letters of complaint about any subject (a neighbor's barking dog, a berserk computer that continues to mistakenly send

you bills, an alien from another planet whose flying saucer repeatedly crunches your petunias, etc.) The first letter is to be in a tactful, polite tone. Write it as if you're sure the problem caused you is unintentional and that a quick solution will be found as soon as the letter's recipient is aware there is a problem. Your attitude should be sincerely understanding and should not cause the intended reader to feel he's being attacked. The second letter of complaint is to be in an angry tone. It is to be written to the same party about the same problem. But now assume that a number of tactful, polite complaints by you have been totally ignored and that you are fed up. Without being extreme, write the letter to shake the recipient into overdue action.

* * * *

I hope these representative assignments can serve as models for other compositions dealing with language, any of which can be approached from several angles: (1) students can relate the aspect of language being considered to their own experiences. (2) Students can explain an aspect of language, using their own examples, as if they were actually teaching it. (3) Students can illustrate a use of language from source material from outside the classroom. (4) Students can demonstrate their understanding by using the language technique or device in an appropriate context.

Some additional language-oriented compositions I assign deal with propaganda (creating or analyzing it), lexicography (explaining how to define a nonsense word from several given contexts), report and opinion language (writing two paragraphs about the same event), and analysis or discussion of various language situations in regard to audience and/or purpose.

I do not suggest that compositions about language be the totality of a writing program, nor, even, that the majority of compositions be as tightly structured as those I have detailed. I think students react well to balance, both of topic and structure. Perhaps my suggestions in this article can enhance a writing program currently in use without necessitating an entirely altered orientation.

LET'S STUDY THE LANGUAGE OF POLITICS

Miles C. Olson, University of Colorado

React to the following statement:

"The American language itself is a significant determiner of the political course of action taken by our country, both nationally and internationally."

Most readers will agree. Political candidates utilize the full rhetorical resources of the language in the persuasive process of campaigning, and elected officials utilize the language to its fullest in getting legislation passed.

But there is a much more subtle, highly illusive, ill-defined component of language we need to investigate in addition to rhetoric. This component is that of linguistic relativity or the relationship between language and culture. It is possible that language provides a "pair of glasses" through which we see only that part of reality which the "glasses" permit us to see. It is a possibility that we are able to act and react only in ways which our language permits.

English forces us to construct our communications according to a simple, basic scheme: Actor → Action → Object Acted Upon. The SVO pattern is basic to the English language, and, because we speak using this basic structure, we may tend to see the entire universe through the "glasses" which this structure gives us. The primacy of the "actor" in this structure may suggest a focus on "actor" in our thinking as well as in our speaking. (This observation seems to be reinforced by the paucity of verbs in our language.)

Permit me to speculate a bit. If the structure of the language has some impact on the way we see the world, might the primacy of the "actor" in our word order suggest a need for an ego-activist society? Might it not focus our attention on "actor" rather than action? If this possibility exists, what implications does this have for American politics? One very current example comes out of the recent political campaign where the primary focus of the two camps was "person" rather than "issue" oriented. Watergate tends to indicate that the American public chose to ignore an action in favor of an image. As of this writing, public controversy (which never was strong) has waned to nearly nothing on the Watergate issue. Anyone who has viewed "The Candidate" has seen via film the importance public relations persons place on "person." Action takes a poor second place.

Another issue involving structure: Since the SVO pattern indicates a possible responsibility on the part of someone (or something) for every action, the element of causality might be heavily stressed in our society. English does not permit us to indicate any happening without attributing to a responsible person or thing (subject). We can't even indicate the arrival of rain without saying "It" is raining. Attempts to avoid fixing responsibility through the use of the unspecific passive voice merely blur the identity of the actor, for even there, there is a clear indication that there is an actor, even if he goes unnamed.

We view some cultures as rather fatalistic when they see certain natural events as simply "coming," without apparent cause. We tend to react negatively to (or be confused by) such a concept. Perhaps a reason for our negative reaction (or confusion) is the way our language causes us to view the world.

The political ramifications of this "causality" concept are quite clear, if the concept is true. We always must find a "fall-guy." Blame must be fixed. An actor must be identified.

When wars are fought, they are fought because of "righteous indignation" at the actions of some person or group of persons. No war in American History has been fought except to bring justice (bring the oppressor to his knees) or peace (make war against the makers of war). We fight for retribution, for revenge. Does our language cause us to view "reality" in such a way that we must react in this way? I don't know, but it makes interesting speculation.

Let's speculate a bit further, now at a more easily investigated level. The political use of euphemism has reached an unprecedented high in the past decade. I suppose every war has its euphemistic terms for the undesirable deeds which are its stock-in-trade, but the Viet Nam war seems to have had more than its share. Read George Orwell's "Politics and the English Language" and the daily paper. The results will amaze you; they will equally amaze your students, as they have mine. I theorize again: When it becomes easy to say "Kill" by substituting the euphemistic "Do not generate prisoners," then it becomes easier to pull the trigger. Certainly the high-level decisions are made easier. When we drop a "defoliant" on a wooded area, we feel we are dropping something neutral, something that at least sounds innocuous. Our pilots simply schedule a "drop," of whatever cargo they are to deliver, just as they would if they were delivering the U.S. mail to an inaccessible outpost in the Arctic.

Let's add a few more euphemisms to the military list: (1) pacification is the bombing of villages, placing residents in refugee camps, destroying livestock, burning houses. (2) selective ordnance is napalm. (3) resources control is destroying crops and other materials which could support the enemy. (4) evacuee is a refugee from a village to be destroyed for strategic purposes. (5) benevolent incapacitators are war gasses that do not directly kill. (6) generate means to produce, as in "Do not generate any more prisoners." (7) terminate with extreme prejudice means kill.

At home, the President is making a strong attempt to "crack down" on "permissiveness" in our society. It is interesting that he has chosen this word, which once meant simply "permitting discretion" to describe a condition leading to moral decay. We all know that words change meaning, but why this word? A look into the changing connotations of "permissive" through a search of the newspapers over a decade might be an interesting and profitable project, one that would lend a good deal of insight into the purposeful and accidental modification of the language to fit society's "reality." One of the insights one might find is that there has been little actual change in the behavior of the members of society, and that the label merely caused attention to be drawn to what had been going on for some time. But here I am, searching for an "actor," a causal agent. Maybe language "just changes." I still think a detailed search would be interesting!

What I've been getting at in this short paper is that I think the time has come for all of us--teachers and students alike--to begin investigating the role language plays in shaping our view of the world. I think, too, the time has come for us to look closely at how our view of what society is and should be is manipulated by the language spoken by politicians. And, of course, the next step is to see how that view squares with those of speakers of other languages with whom we must learn to live.

My purpose in this paper is to get teachers and students excited about investigating the language we speak in the contexts in which we speak it. From my point of view, the language of politics is one of the most fascinating areas of language exploration, and one that can prove profitable for students in two ways: First, it can give students a more sophisticated view of the language than most of them now have, and it can help them develop a respect for the power of language and its

impact on society. Naturally, along with this knowledge should go an ability to control, at least to some extent, the stranglehold which language has on one. Second, because students have been investigating the language of politics, they should be better informed about politics than they are now. Both goals are important and legitimate for pursuit in English classes.

I would like to suggest the following projects as appropriate "starters" for an investigation into the language of politics. Many others will grow out of these as students and teachers get into the process.

1. Search the newspapers and news magazines for euphemisms having political connotations. Be sure to include the military. It is rich in euphemistic expressions. If possible, get some military handbooks, field manuals, and military regulations and search for euphemistic language in them. The CONGRESSIONAL RECORD would also be a good place to look for euphemisms.

2. Read Robert Zajonc's article "Brainwash: Familiarity Breeds Comfort," in PSYCHOLOGY TODAY, February, 1970. Try replicating his experiments in word repetition in your school and/or community.

3. Read extensively about Robert Eagleton. Why was he selected as George McGovern's running mate? Was the "actor" image concept operating?

4. See the film "The Candidate." Which linguistic concepts are most effectively used? Can certain words generate a "bandwagon" effect for themselves?

5. Read Naomi Weisstein's article "Woman as Nigger" in PSYCHOLOGY TODAY, October, 1969. What language impediments are there to equality between the sexes? Design a questionaire which asks persons to determine male-female connotations of words.

COMO SE LLAMA USTED?

Margaret Ackerman, University of Arizona, Tucson

Many persons, when asked what their names mean, will say, "Oh, Nothing. It's just a name." But even though onomastics--the study of names--is not a precise science, most names can be traced back to a probably source.

The list of Spanish surnames in this article is the direct result of my trying to stimulate interest in onomastics among my students for the past few years. It's a little embarrassing to stir up people's curiosity about their names and then not be able to satisfy it. Many books give meanings of British, French, and Germanic names, but it's hard to find those of other origins. The most comprehensive book I've found, DICTIONARY OF AMERICAN FAMILY NAMES by Elsdon C. Smith, represents many ethnic groups living in the United States, but has only about 70 names of Spanish origin, not all of them common in Arizona. So I decided to do a little digging and see if I could expand the list.

My first step was to find out the most common names in Arizona. So I went through the Tucson (1971) and the Phoenix (1972) telephone directories and listed all the Spanish surnames that had ten or more entries. Then I did a token check of the Nogales, Arizona (1970) telephone directory, including Nogales, Sonora, as a control group, and counting the number of entries for the names I already had. The results are shown in the four columns after the names. The names with no numbers are mostly taken from the DICTIONARY OF AMERICAN FAMILY NAMES. A few are those of persons I happen to know. Of course the list obtained this way is not precisely representative of the population, but it gave me a nucleus. I found a good deal of variation in frequency among the less common names, but four were overwhelmingly prevalent in all four communities: Garcia, Gonzales/ez, Lopez, and Martinez.

My next step was to try to find the meanings for the names. I was handicapped by never having studied Spanish; yet most of my sources were in that language. Talk about washing your feet with your socks on--that's what it felt like. Still, I know Latin and French and have some familiarity with Grimm's law, so I got along better than I expected. My interest in names and knowledge of how they work in other languages also helped. One of the side benefits of the study was that, along with facts about the names, I also learned a good deal of Spanish.

I was rather surprised to discover how many Spanish surnames are of Basque origin. These are indicated by (B) after the meaning. Furthermore, nearly all the Basque names are from dwelling places near some natural feature, such as hill, pasture, or a kind of vegetation. This tells us a lot about the habits of the Basques and what was important to them. They seem to have had an incredible number of different words for <u>pasture</u>, <u>fern</u>, <u>hill</u>, and trees of various kinds, just as the Eskimo languages have many words for <u>snow</u> and the Old English for <u>warrior</u>.

This list is not offered as being either complete or definitive. It is only a beginning that I'd like to expand, and I will welcome additions and corrections from anyone who can help. Some of the reasons for its tentativeness and incompleteness are as follows:

(1) Sources do not always agree on meanings. I have sometimes had to choose what seemed most likely from several possibilities or to include more than one.

(2) Identical names may have different origins. For example, many Basque names have been changed through the process of folk-etymology to resemble more closely Spanish words. So unless a person knows his background, he may not be

able to tell which origin is the true one for his name.

(3) Names, like other words, change over the years in different ways and for different reasons--some deliberate, some unconscious. It is often impossible to be sure what the original form was.

(4) Some names I was unable to find in any of my sources. I have made some guesses based on similarities to other words, but they may be completely wrong. The most uncertain are indicated by a question mark. A few I have had to leave blank altogether.

The four major categories of surnames are indicated at the right by the following abbreviations:

P -- place name (either a place of origin, like Navarro, or a dwelling place near a natural feature, like Rios, or at an inn with the sign Rosa, Leon, Etc.)
F -- father's name (patronymic)
O -- occupation
N -- descriptive nickname

Some names have more than one possibility, and I have included both. When I couldn't tell, I put a question mark.

I hope that this list, imperfect as it is, will be useful to Arizona teachers who want to do something with the study of names, and I hope that it will stimulate others to contribute what they know on the subject.

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Name	Phx	Tuc	N,A	N,S	Meaning	Type
Arriaga		11	1	2	Rocky place (B)	P
Arroyo	13				from Arroyo, Spain	P
Arvizu/Arbizu	21	24	5	4	Abundance of turnips (B)	P
Avila	23		1		from Avila, Spain	P
Ayala	18		6	2	Slope of the foothills; edge of the pasture (B)	P
Baca	28	13			Berry	P
Ballesteros		17	1	4	Archers	O
Barela/Varela	12	16	1	6	Fenced-in place	P
Barriga	12	1			Belly, bulge; nurseries (B)	N,P
Basurto		10			Of the blackberry patch (B) ?	P
Bernal	27		2	5	Blackberry patch (B)	P
Borboa		10	1		Bubbling, gushing ?	N
Bracamonte	11	32	4		Broken-nosed mountain	P
Bravo		13	1		Brave	N
Burruel		16		1	Burro-keeper ?; head or summit (B)	O, P
Bustamante	12	25	2	7	Lover of fields and vines; place of wild oats (B)	N, P
Calderon	16				Cauldron	O
Camacho	22	26	2	3	?	
Campo/Campos	17		3	4	Field, fields	P
Candelaria	23				Candlemas; mullein	N?, P
Cañez	20	15	5	1	Son of the gray-headed one	F
Caño	16		2	3	Gray-headed; heather field (B)	N, P
Carbajal/Carvajal	10			1	Place of abundant oaks	P
Cardenas					Deep purple color	?
Cardozo					from Cardoso (thistly), Spain	P
Carrasco	18		6	3	Evergreen oak	P
Carillo		54			Dear, beloved	N
Carrillo	38		1	7	Cart, cheek, pulley	O ?
Casillas	14				Booths, stalls, little houses	P
Castañeda	12		1	3	Chestnut	P
Castellano					Castle-dweller	O
Castillo	59	27	8	7	Castle	P
Castro	47	37	6	7	Camp	P
Catalano					from Catalan, Spain	P
Celaya	12	19	4	9	Prairie, meadow (B)	P
Cervantes/ez	14	15		3	Cattle-herder	O
Chavez	139	37	9	1	Son of Isabel (Spanish male name)	F
Cobos	10				Hollows, caves (B)	P
Contreras	70	38	5	6	Environs, district	P
Cordova	50	21	2		from Cordova, Spain	P
Coronado	23		2	7	Crowned	N ?
Corral/Corrales	10	28	5	2	Covered place where nobles held meetings	P
Cortes/ez	15	11	3	2	Cabana (Syn. of corral)	P
Cota	33	28	9	2	Coat of arms	N ? O ?
Cota-Robles		12			Coat of arms-oaks	N-P

Name	Phx	Tuc	N,A	N,S	Meaning	Type
Cruz	63	37	1	4	Cross	P
DeLeon	20				From Leone, Spain; of the Lion (poss. inn sign)	P
Del Mar					Of the sea	P
Delgado	36		2	7	Delegate	O
DelRio					Of the river	P
Diaz	61	23	7	16	Son of Diego (James)	F
Dominguez	50	30	4	1	Son of Domingo (the Lord)	F
Duarte	15	36	6		Between ferns; between waters (island) (B)	P
Durazo		11	3	3	Peach tree (B) ?	P
Echeverria					New house (B)	P
Elias	13		9	8	from Elia in Navarre, Spain	P
Encinas	12	25	5	2	Live oaks	P
Enriquez/es	32	10	1	1	Son of Enrique (Henry)	F
Escalante	14	11	1	2	Climbing; place of maples (B)	N, P
Escarcega	10				Field of many maples (B)	P
Escobedo	21		1	1	Seller of small brooms	O
Esparza	21			1	Thick fence of box-trees (B)	P
Espinosa/za	59	25	10	16	Place of hawthornes	P
Esquer	15				Maple	P
Estrada	54	18	7	3	Street, road	P
Estrella	16	15	5	2	Star (poss. inn sign)	P
Federico		18			Frederick	F
Felix	51	64	2	6	Fortunate, happy	N
Fernandez	49	21	8	9	Son of Fernando	F
Ferraro	12				Iron-worker	O
Fierros	13				Iron tools	O
Figura					With unusual face or appearance	N
Figueroa	61	46	7	7	Fig Tree	P
Flores	125	64	4	6	Flowers	P, O ?
Florez	15				Son of Froila (master)	F
Franco	25	11	2		Frenchman	P
Fuentes	17	16	1	4	Fountains	P
Galindo	19		2	5	Abundant pasture (B)	P
Gallardo	13	18	4	2	Brave, elegant; place of heather (B)	N, P
Gallego/Gallegos	34	42		4	from Gallicia, Spain	P
Gamez		15		1	Plantation of muricated oaks (B)	P
Garcia	301	171	23	30	Spear-man; live oaks (B); high, steep, rocky place (B)	O, P
Garza	27		1		Heron (poss. inn sign)	P
Gomez	100	73	3	6	Son of Gome (fr. guma=man)	F
Gonzales/ez	274	133	22	32	Son of Gonzalo (smith)	F
Gradillas		15	1		Pomegranates	P
Granillo	13	20			Seed, grain	O ?
Greco	11				Greek	P
Grijalva		20	6		Affected with rage, war disguised	N
Guerin	11				Defender	O

Name	Phx	Tuc	N,A	N,S	Meaning	Type
Guerra	24	10	1		War; blackberries (B)	O ?, P
Guerrero	25	23	1	5	Warrior	O
Gutierrez	82	39	5	7	Son of the small man	F
Hasan					Cantor in synagogue	O
Hernandez	215	69	19	11	Son of Hernando	F
Herrera	45	10	1	1	Iron-worker	O
Higuera		11			Fig tree	P
Huerta	20	15	7	5	Orchard & vegetable garden	P
Jacome		10			Son of James	F
Jaramillo	18		1	3	Orach atriplex (bot.)	P
Jimenez	51	20	3	10	Son of Jimeno (Simon)	F
Juarez	21		1		Son of Suero (fr. Ger. sug-hari= army of the south)	F
LaGuardia					The guard	O
Laos		15			Waters ?	P
Lara	22		1	2	Fern (B)	P
Leon/Leone	43	84	6	3	Lion (poss. inn sign); from Leone, Spain	P
Leyva	14		6	10	Fern (B)	P
Lopez	237	208	40	40	Son of Lope (wolf)	F
Lozano	12		1	1	Lusty, vigorous; pasture (B)	N, P
Lucero	24		3		Morning star	?
Lugo	19				Light; fox (B)	N ?
Lujan	10	26		2	Extravagance	N
Luna	26	15	2	1	Moon, mirror (poss. inn sign)	P
Macias	29		2	1	Mace (spice)	O ?
Madrid	23			1	from Madrid, Spain	P
Maldonado	38	17	2	11	Badly given	N
Marin	18			2	Marine; fern (B)	P
Mariscal		12	2		Marshall	O
Marquez	49	27	1	3	Son of Marco	F
Martinez	305	156	23	27	Son of Martin	F
Medina	73	18	1	3	Dweller near a market; pilgrim from Medina, Arabia	P
Mejia		11	2	2	Cheek ?	N ?
Mendez	30	21	2		Son of Mendo	F
Mendivil	11		1	1	Circular mountain (B)	P
Mendoza	62	52	5	9	Cold mountain (B)	P
Mercado	12			8	Market; abundant pasture (B)	P
Mesa/Meza	25	10		3	Table; rush, reed (B)	P
Mesquita	12				Mesquite ?	P
Miranda	42	35	5		Admired	N
Molina	19	58	2	3	Mill	O, P
Montano	24	43		3	Mountain	P
Montoya	26	11	1	1	Pasture (B)	P
Mora	10				Blackberry	P
Moraga	10		2		Pastures (B)	P
Morales	55	63	11	4	Mulberry trees	P

Name	Phx	Tuc	N,A	N,S	Meaning	Type
Moreno	121	82	19	13	Brown, dark-complexioned	N
Moya	13				Woods (B)	P
Munoz	34	24	7		Son of Muno; hill (B)	F, P
Murillo	22		3		Bank, ridge; fern (B)	P
Murrieta	11		3	1	Sulky; hazelnut trees	N, P
Navarro	34	22	4	7	from Navarre, Spain	P
Noriega		18	6	3	Ferns (B)	P
Norona					from Norona, Spain	P
Nuñez	39	29	5	4	Son of Nuno (9th-born)	F
Obregon		12			from place in Santandes	P
Ochoa	30	47	5	7	Wolf (B)	N
Olea	11				Iron works, iron-worker	O
Oliva/Olivas	18	26			Olives; olive grower	P, O
Oñate					Pasture	P
Orozco	13	24	4	5	Holly trees (B)	P
Ortega	65	18	3	4	Grouse (poss. inn sign); furze (B)	P
Ortiz	61	67	3	9	Place of furza (B)	P
Osorio	11			2	Bear-warden ?; field of grama grass (B)	O, P
Otero		12			Hillock	P
Pacheco	21	18	5	5	Wheat farmer	O
Padilla	47	31	4	7	Small frying pan	N ?
Pardo					One with gray hair	N
Parra	24	12	5	4	Grapevine; blackberry patch (B)	P
Pena	42			4	Rock; pasture (B)	P
Peralta	19	15		3	Height from cliff; abundant fern (B)	P
Perez	134	62	6	8	Son of Pero (peter)	F
Pesqueira		30	1	1	Fishery	O
Pineda	12				Pine grove	P
Pinto					Painter; one with scar or blemish	O, N
Quihuis	13	11	2		?	
Quintana	17				Pasture (B)	P
Quiros/oz		31	1	2	Slope of a mountain; ferns (B)	P
Rambo	13				Road (?)	P
Ramirez	147	77	16	19	Son of Ramiro (Raymond)	F
Ramos	35	17	3	3	Branches	?
Reno					Reindeer (poss. inn sign)	P
Reyes	56	19	4	3	Kings; multitude of ferns (B)	O, P
Reyna					Queen	?
Reynoso	12		1		Powerful	N
Rico		14	1	1	Rich, noble	N
Rios	25	14	3	4	Rivers	P
Rivas	12				Thick ferns (B)	P
Rivera	46	61	5	10	Brook	P
Robles	30	60	4	10	from Robles (oaks), Spain	P
Rocha	10			1	Pebbly place	P

Name	Phx	Tuc	N,A	N,S	Meaning	Type
Rodriguez/quez	189	39	19	22	Son of Rodgrigo	F
Rojas	28		2	5	Red (passionate?); having forage (B)	N, P
Roman	18				Roman	P
Romero	94	127	15	22	Rosemary; pilgrim, palmer	P, N
Romo	20	21	1	5	Snub-nosed; pasture (B)	P, N
Rosales	23	10	1		Rosebushes	P
Rubio	17			3	Blond	N
Ruelas		13	1		Rollers?	?
Ruiz	103	72	8	26	Son of Ruy	F
Russo	27				Red	N
Saenz/Sainz	12	24	8		Abbr. of Sanchez (son of Sancho)	F
Salas	16				Parlors; communal meeting places (B)	P
Salazar	44	25	8	17	Old farmhouse (B)	P
Salcido/Salcedo Saucedo	26	16	3	5	Willow trees	P
Saldivar/Zaldivar		11			Edge of the pasture (B); plain of horses (B)	P
Salgado		19		1	Orach atriplex (bot.)	P
Salinas	18			1	Salt mines	P
Sanchez	147	94	3	16	Son of Sancho	F
Sandoval	56	24	3	6	?	
Santa Cruz	16	26	2	1	Holy Cross	P
Santiago					from Santiago (St. James), Spain	P
Santos					Saints	N
Serna	19		2	4	Blackberry patch (B)	P
Serrano	21		3	2	Mountaineer	O
Silva/Silvas	61		4	4	Forest	P
Solis	11		5		Grove (B)	P
Sotelo	11		1		Savior	N, O ?
Soto	51	51	18	16	Grove, thicket	P
Soza/Sosa	15				from Souza or Sousa (salty place), Portugal	P
Statura					Tall man	N
Suarez		19	1	5	Son of Suero	F
Tafoya	16				Smith ? (from Tubal)	O
Tapia	12	10	4	3	Adobe wall	P
Tellez	16	24	1		?	F ?
Torres/Torrez	97	31	1	9	Towers	P
Tovar	11				from Tovar (sandstone quarry), Spain; plantation of evergreen oaks (B)	P
Trejo		16			Three?	
Trujillo	45	31	2	4	from Trujillo (citadel of Julio), Spain	P
Urias		17			villa (B)	P
Valdez	64	46	5	7	Pasture (B)	P
Valencia	29	34	18	9	from Valencia, Spain	P
Valenzuela	120	88	12	7	Little valor	N

Name	Phx	Tuc	N,A	N,S	Meaning	Type
Valles		10			Valleys	P
Vargas	19	13	1	4	from Vargas, Spain	P
Vasquez/Vazquez	90	40	4	9	Basque	P
Vega	31		1	3	Plain	P
Velasquez/zquez					Sluggish, slow, weak	N
Verdugo	19	25	3	2	Executioner	O
Villa	60	26	6	2	Villa	P
Villalobos	12			1	Wolf-villa (totemic)	P
Villanueva					New villa	P
Villareal	13		2	1	Royal villa	P
Villasenor					Lord of the villa	O
Villegas	10			1	Villager	O
Vizzera	10				Little vista ?	P ?
Xavier					Abbr. of Xaberri (from Etchaberri= new house (B)	P
Yanez	26		3		Abbr. of Ibanez (son of Juan)	F
Ybarra/Ibarra	39	11		13	River in Basque country	P
Yslas/Islas		12	9		Islands; reeds (B)	P
Zahara					from Zahara (desert), Spain	P
Zamora	13		2		from Zamora (festival of the Moors), Spain	P

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HOW TO SURVIVE A GRAMMAR UNIT, OR LETS MAKE GRAMMAR A GAME

Ed O'Connell, Willcox High School, Willcox

Just the mention of a grammar unit to my second period Freshman English class brought forth a muffled rumble of assorted sounds familiar to any teacher. Between the "ugh!" "Oh, no" and the "eek," I realized that nothing short of a miracle would rescue me from a dismal situation. My fears deepened as the appeals became increasingly desperate.

"But Mr. O'Connell, I still don't know a noun from a verb. We've had that every year since the third grade and I still don't understand it," said a wide-eyed girl.

"Ugh! Not again! Why me? Grammar is a bummer," came another plea from a freshman boy whose voice was beginning to change and the variation from a deep bass to a high treble made him sound even more desperate.

"Ah, come on, have a heart, Mr. O'Connell, do we have to study this?"

At this point, I felt like the sheriff in the melodramatic western trying to keep the lynch mob away from the captive prisoner, who in this case happened to be the grammar of the English language. Desperately, I tried to find a rationale for even trying to teach a grammar unit when fortunately, I was saved by the bell. I began thinking about the weaknesses of traditional grammar. What about the words that can be used as both nouns and verbs? The fact that a sentence can be grammatically correct and yet be nonsensical gave me an idea.

The next day, I asked both my freshman classes to bring old newspapers and scissors from home. After explaining to them what we were going to do with the newspapers and upon mentioning the magic word "game," the hostilities of the previous day disappeared. I explained to the students that they were going to cut words out of the newspaper and classify them by their part of speech. Definitions of the eight parts of speech were taped on the back wall of the room and under each we placed long threads with needles. The students were asked to cut out words and then string them under the proper classification. By giving the definition of the parts of speech and some examples, the students might learn the parts of speech without realizing what they were doing.

The importance of being accurate in their classification of words was emphasized, since the whole game relied on their accuracy. Students were divided into two groups, one group cutting out words from the newspapers and the other group classifying them and placing them on the strings. On the second day the two groups changed tasks, thus giving everyone a chance to classify words. Students not only learned that some words can be used as both nouns and verbs but also that the part of speech for any word is determined by its use in the sentence. Students looked up words that were in question in the dictionary. The first part of speech listed for the word was the one that was used for classification.

Groans from the day before were now turning into enthusiastic debates between students concerning parts of speech. "No, John, tremendous is an adjective, not a verb. Wake up and get it right for a change." The dialogue was most refreshing.

After four days of cutting out words, classifying them and generally creating a janitor's nightmare, we had enough words strung up to play the game. Because the newspaper lacks conjunctions and interjections, three students were chosen to write them on small sheets of paper and string them up below the conjunction and interjection labels. Students were having problems finding adjectives until one boy began cutting up the movie ad section of the paper, and this void was soon filled. Advertisements and headlines were the major sources of our words.

To play this game, you need a pair of dice. Because dice only have numbers from one to six on each die, you simply double up the verbs and adverbs and nouns and pronouns, thus you have six categories instead of eight. The categories were then numbered from one through six as follows: number one was nouns and pronouns, two--adjectives, three--prepositions, four--verbs and adverbs, five--conjunctions and six was interjections.

The class was then divided into groups of four students each. The object of the game was to see which group could make a complete sentence with the fewest rolls of the dice. If a student rolled the dice and came up with a two and a six, that gave the student an adjective (number two) and an interjection (number six). The members of the group took turns rolling dice until they thought they had enough words for a sentence. Score was kept on the number of rolls of the dice for each group, and the group that had a complete sentence with the least number of rolls was declared the winner. The members of the group would watch the student throwing the dice and tell him, "Come on, Bill, we've got to get an adjective." Obviously, this game was better than trying to explain the function of the parts of speech.

When the students thought they had enough words to make a complete sentence, they pasted the words on a sheet of paper. If they did not have enough words for a sentence, they came back and rolled the dice until they had what they needed for a sentence. To keep up the enthusiasm, the most original sentence of the class was recognized. This kept the students competing even after one group won the game with eight rolls of the dice. Another teacher judged the other groups' sentences to determine which group had the most original sentence.

Here is a sampling of the sentences my students came up with. "The soldiers better bomb or turn good." "Nice divorcee saves short round saddle in Tucson." "All the Pakistanis get giant wholesale days." My freshmen thoroughly enjoyed playing this game, especially because they were involved in creating it.

In using this game with younger students, it would be better to have them put the words in boxes, rather than stringing up words on a sewing needle and thread. You could also use a spinning needle that spins with the flip of the finger. With this arrangement, you could put numbers one through eight around the circle and not have to double up the nouns and pronouns and verbs and adverbs. However, my freshmen seemed much more intrigued with the dice than the spinning needle idea.

My students learned about one system of grammar and some of its weaknesses with this game. They also learned that a sentence can be grammatically correct and yet make very little sense. At the conclusion of the unit, I gave my students a test. The results were very encouraging. This activity is not the panacea for teaching all facets of language, but you might have some fun with it.

USING MULTI MEDIA TO TEACH THE LANGUAGE OF ALLUSION

Kathryn Whalen, Madison Park School, Phoenix

What do you do when you "tilt at windmills?" Will the Greeks ever live down the infamous saying, "Beware of Greeks bearing gifts?" Why is an overwhelming defeat called a "Waterloo?" Or, why is a particularly captivating woman called a "Siren," and especially handsome man called an "Adonis," or someone older behaving like a youth called a "Peter Pan?" Why did NASA use such names as Mercury, Gemini, Saturn, Apollo? Why was Arthur Clarke's THE YEAR 2001, a Space Odyssey rather than a journey or a trip? Paul Gallico's recent novel now movie is POSEIDON ADVENTURE rather than shipwreck. Why?

These are all allusions, references to well known people or events in life or literature, that enable the author to create an instant association. The reader, in the know, will immediately be with the author picking up the feeling or image that he wishes to create; thereby eliminating additional detail and description. Here, of course, we have two good reasons for teaching allusion. First it will extend the general background of the students and at the same time give them a reason for being knowledgeable. . . a little like you can't follow the game if you don't know the players. Second, it will show the students that through their additional knowledge, some of the description and explanation that they tend to label as tiresome and boring can be deleted.

English is rich in the language of allusion and therefore, it is one figure of speech that demands very special attention. It is found, not only in the classics, but in all walks of life. Shortly before the recent holiday, as I was driving to school one morning, I heard a disc jockey refer to one of his fellow disc jockeys as being "Scroogey". Said that his fellow disc jockey ". . .was so Scroogey that he would set traps for Santa's reindeer and thereby prevent them from taking Santa on his appointed rounds." Almost everyone is familiar with that ". . .squeezing, wrenching, grasping,. . .covetous old sinner!" At the mention of the name Scrooge, most people think stingy and tightwad, a non-believer in Christmas who thinks that those who do keep Christmas should be "boiled in their own plum pudding and buried with a stake of holly in their heart." And why shouldn't everyone be familiar with Scrooge. He has had as many different types of exposure as any other character in literature. As a youngster, I remember Lionel Barrymore reading Dicken's "Christmas Carol" each Christmas afternoon on the radio for many years. Today, there are cartoon versions that are shown on television almost every year. One even stars Mr. McGoo. Ronald Coleman has done it on record, McGraw Hill has a cartoon version on filmstrip, and there's another done by SVE in straight animation that are available for classroom use. Several seasons ago, there was even a movie musical entitled "Scrooge." The author himself was the first one to take it to the stage for almost from the very beginning, he gave public readings so that people would become intimately aquainted with his "Little Carol", and also, to make some sorely needed money.

Most sources for allusion do not receive this amount of periodic and intensified coverage, but since allusions are used so freely and generously in all forms of media, what more ideal way to teach allusion than to use the many forms of media itself.

To introduce many topics, I like to use the overhead projector. It is simple to use, and for the most part the materials are not difficult to prepare. In actual use, it allows you to face your students and be aware of their reactions while their attention is focused on the screen.

Several years ago I acquired from the Visual Products Division of 3M a packet

of transparency masters on the most commonly used figures of speech. Overhead transparencies are quickly and easily made by running the master with a sheet of transparency through the thermofax. Since the format is cartoon, I like to use these to introduce allusion. Two examples are given followed by a clear and concise definition. After a brief discussion, I like to follow up with several other examples. Usually, these have been taken from the newspaper.

The recent death of former President Harry Truman brought forth a wealth of allusion, particularly in the newspaper. My favorite is a cartoon that alludes to the most monumental newspaper goof in the past twenty-five years. In 1948, Mr. Truman's opponent for the Presidency was Republican Thomas E. Dewey. All polls listed Mr. Dewey as a sure winner by a generous margin. The CHICAGO DAILY TRIBUNE was so confident of Mr. Dewey's victory that it printed and distributed, in advance of the final election returns, the morning paper with a headline that read, "Dewey Defeats Truman." When the final results were in, Mr. Truman had won and by a landslide.

The present cartoon would seem meaningless unless the background story was known; in fact, it would seem a grim epitaph indeed for it is a sketch of a smiling Mr. Truman holding a copy of the TRIBUNE only this time the headline reads "Death Defeats Truman," instead of a tribute to the undaunted courage of a man who was firm in his convictions and who knew all along he was going to win that election.

Now as to procedure. First I will make a thermofax transparency of the cartoon to use on the overhead projector. Next I will mount the cartoon on tag board and then laminate it so it will withstand much handling and display. Later after projecting the cartoon I will tell them the story. I will pass it among the students so they can see the detail first hand, and then it will probably go up on the bulletin board or into a box where I keep a collection of mounted and laminated material for the students to look at when they have time. If the students seem interested in Mr. Truman, I have several other cartoons that allude to some of his famous sayings and talents.

However, I try to use a variety of subject areas as examples even though many have come from newspapers and I will be using the overhead. I have a "Wizard of Id" that in four panels magnificently destroys the suspense in Frank Stockton's, "The Lady or the Tiger." The prisoner is in the arena and the door on each side is clearly evident. The king announces that the prisoner has a choice, meaning of doors, but says only a choice of the tiger or the beautiful maiden. The prisoner, of course, loudly opts for the "beautiful maiden." Thus in one fell swoop is destroyed the power of the beautiful and barbaric princess to determine the fate of her lover. This would also be a good way to introduce the story if you plan to use it. If not, and you do not want to use the time to retell the story yourself right at that moment, you might want to tape an abridged version for your students to listen to later; or Caedmon has quite a selection of famous short stories on tape and "The Lady or the Tiger" is in that collection.

The next step is to involve your students in a hunt for allusion. Send them to the newspapers and magazines and have them bring in examples of what they think is allusion. Discuss it, see if any of the students know the source of the allusion, and if it meets the criteria you have given them, get it up on display as soon as possible, mounted and laminated if you can. You need a display of the students efforts so they will be assured that they are getting the right idea.

Direct their attention to commercials and parodies on television; ask them to listen carefully to their favorite disc jockeys and to jot down any topical allusion they might hear whether it be news, sports, economics, or whatever. See if they can

identify the original source first before you supply the missing background. Send them to book titles, movies even grocery shelves, and then turn to your favorite stories and poems that you have used in years past to teach allusion, and then see if your students can't spot the allusions more quickly.

As you can see, a well informed teacher with a broad general background is an asset in teaching allusion. But let the use of media help lighten your teaching load. Use pictures, transparencies, lifts, records, tapes, television, radio, magazines, newspapers, filmstrips, films; use whatever media is at hand that is appropriate to the material you would like to teach. Of course, don't neglect the classic and popular favorites in print for they are the treasure houses of our printed words, but to capture and to captivate your students begin with the media they are most familiar with.

Using media is not difficult, but it does require planning. Begin to "store-house" material that you think you can use at some future time from newspapers and magazines. Newspapers and magazines can be quite preverse. When you need something right away, it's not available; however, when the immediate need is past, then they seem to have much on what you needed earlier, so start files so you will have materials. Check constantly with your AV Department to see what they have in the way of filmstrips, tapes, records, or even films that you can use to develop background material. You yourself, might want to tape several abridged stories or situations that you plan for background material.

Be flexible in your grouping. Much AV equipment was designed for small group use. There are small filmstrip viewers that require neither a large screen nor a darkened room. These are great for two or three individuals working together. For example, about holiday time, allusions to Scrooge keep popping up and you find that two or three of your students do not know the story of the "Christmas Carol." Secure a copy of one of the filmstrips and a filmstrip viewer and send these students off to one corner of the room to catch up on the story. If a filmstrip is not available, try for a record or a tape of the story. By employing some form of media, you can help build the background of a few students and not subject the rest of the class to repeats. Or you can have the entire class working in the same area by using a large screen instead of a viewer. The use of media gives you a great deal of flexibility in your teaching. I'm tempted to end with "Try it, you'll like. . ." but hopefully without the need for the Alka Seltzer.

WHY NOT HELP STUDENTS BECOME AMATEUR LEXICOGRAPHERS?

Edward B. Jenkinson, Indiana University

Shortly after a major publishing house releases a new dictionary, the lexicographic department can expect to receive sacks of mail filled with letters of praise and condemnation. Many of the letters contain comments like these:

> The syllabification of your words in boldface type are not consistent with the syllabification in the phoentic transcriptions. Just another example of shoddy work.
>
> I like the illustrations.
>
> You should be ashamed of yourself. Why did you define _____? Think of the children who might see that word in your dictionary.
>
> Why did you label _____ informal? Everyone I know uses that word in conversation.
>
> Why didn't you use usage labels? You have abdicated your responsibility to maintain high standards.
>
> No one in this county pronounces _____ according to your first choice. You're not only wrong there but with many other pronunciations.

Those paraphrased comments underscore the facts that many people know little about the nature of language and less about the role of the lexicographer.

Thousands of people consider a dictionary--any dictionary--to be the final authority on what words mean and how they are to be used in sentences. Thousands believe that if a word is not defined in a dictionary--any dictionary--that it is not an acceptable word. Thousands believe that only lexicographers can give meanings to words for they do not understand what words are, how they mean, and how good dictionaries are made.

Thousands of people attribute to lexicographers a degree of authority that compilers of dictionaries neither warrant nor want. As you know, lexicographers do not give meanings to words; rather, they record the meanings that we have given to them. Lexicographers do not decide how words are pronounced; instead, they attempt to transcribe the most common pronunciations of words as guides for users of dictionaries. Lexicographers alone do not decide which words or meanings should be labeled informal or slang, for example; rather, if they decide to use labels at all, they attempt to record the attitudes of educated speakers of the language toward certain words and meanings.

A good dictionary is the greatest single source of information about a language. As such, it is a complex book that requires skill in using it and demands a great deal of knowledge about language to use it adequately. It is the one book that many students will use long after they graduate from high school, and it is also the one book they will misuse frequently if they have not received adequate instruction. Therefore, I suggest that either a unit or a phase-elective course on the dictionary should be included in every high school curriculum so that teachers can help students become amateur lexicographers.

What might such a unit or phase-elective course contain? What activities can students perform that will help them become amateur lexicographers and intelligent

users of dictionaries?

Obviously, there are many approaches to dictionaries that teachers can use, and many of them would probably be far better than the one that follows. But here is one man's series of questions and suggested activities that might be useful.

1. Have students bring to class the dictionaries they can find in their own homes or can borrow from neighbors. After dividing the class into groups, ask them to compare the dictionaries by finding the answers to questions like these:
   a. When was the dictionary published? Was it compiled by a team of lexicographers? Does it list consultants? Why might a publisher employ consultants in addition of lexicographers?
   b. Approximately how many words does each dictionary define? (That information can be found on the dust jacket of some dictionaries.) What is the audience? High school students? Elementary school pupils? College students?
   c. What differences can you find between a dictionary for elementary school pupils and, say, college students?
   d. Compare the information in the front matter (or introduction) of two or three different dictionaries. How, according to that information, do the dictionaries differ?
2. Have groups of students select two or three words and compare the entries for each in several dictionaries designed for the same audience--elementary, junior high, high school, or college. Questions like these might help them understand the anatomy of entries:
   a. What information about a word do you learn only from the boldface entry word itself?
   b. What information immediately follows the boldface entry word? Is it the same in all dictionaries?
   c. How are the definitions arranged? Why? (Students will find that answer in the front matter.) Do all dictionaries order definitions in the same way? How do they differ?
   d. What are the principal parts of an entry? (Entry word, phonetic transcription, parts of speech, definitions, verbal and pictorial illustrations, etymology, usage notes, etc.) Do some of the entries in each dictionary your group is examining contain information under each of those principal parts? Why do you think that not every word contains information under each of those principal parts?
   e. What information about words does the dictionary you are examining give you that other dictionaries do not? How valuable is this information?
3. Give the students several words that have entered the language in the last two or three years and ask them to look up those words in the dictionaries they brought to class. (A valuable source on new words is the section entitled "Words and Meanings, New" in THE BRITANNICA BOOK OF THE YEAR.) Answers to questions like these will give you some indication of what students know about words and the nature of language:
   a. Is _____ defined in the dictionary you are using? If not, why isn't it?
   b. If that word is not defined in any dictionary your class is examining, is it a word? Why, or why not?
   c. Is this meaning _____ (a recent meaning given to a word in the last year or two) of_____ recorded in your dictionary, is it an actual meaning of _____? Why, or why not? How will people know that meaning of _____ if it isn't recorded in dictionaries?
4. Have students study the pronunciation keys in the dictionaries they brought to class. Questions like these might be useful:

a. Why don't lexicographers simply use the letters of the alphabet to show how words are pronounced?
b. Does each dictionary your group is examining use exactly the same phonetic symbols? If not, how do they differ? What reasons do the editors of your dictionary give for using their particular symbols?
c. How can you tell which part of a word to stress when you say it? Does each dictionary your group is studying use the same stress marks? How do they differ?
d. If there are two or more acceptable pronunciations of a word, which pronunciation is preferred? How do you know?
e. Using the pronunciation key of the dictionary you brought to class, transcribe the following words (all recent ones) phonetically.

5. After students have compared several dictionaries for the same audience, ask each student to write an ad for the dictionary he thinks is the best one for a specific audience--elementary school pupils, junior high, etc. Or have him write a paper in which he defends his choice.
6. Have the students consider the teams of editors and staff members they would need to compile a dictionary of current teen-age slang. Have them choose editors, such as pronunciation editor and definitions editor, and let the editors select their staff members. The class assignment is the preparation of a dictionary of current slang heard around the school.

   (This is definitely not an original assignment; teachers have been asking classes to compile such dictionaries for years. But it is a most useful task. Consider what your students need to know about language before they can complete such a task, and you will conclude that is a most valuable assignment even though it will take weeks for the class to complete.)

Obviously there are many other questions and activities that could be included in a unit or mini-course on dictionaries. As I mentioned earlier, the questions and activities included in this article could serve only as a useful beginning for a course you would design.

THE DESIGN OF LANGUAGE

James E. Quick, Arizona State University

It has become something of the fashion of late to talk about the "language" of all manner of critters, the "language" of bees, the "language" of dolphins, the "language" of chimpanzees, anything that flies, swims or crawls. No one would deny that all varieties of animals must make use of sometimes elaborate systems of communication for such diverse purposes as mating, rearing young, finding food and generally insuring the survival of the species. The question remains: are these communication systems of a kind with human language? Traditionally, at least, teachers of English have made good cause for studying and understanding the processes of human language on the premise that it was language that set human beings apart from the beasts of the field. If, then, birds do it and bees do it, there is nothing especially distinguishing about the fact that people do it too.

In order to rescue the concept, language, from the larger category, communication systems, some formal features of language have been proposed to demonstrate how no system of animal communication qualifies for the label "language." Starting in 1959, Professor Charles Hockett of Cornell has developed in a series of scholarly articles a list of design features of language that at latest count numbers sixteen. All languages that have been studied exhibit all the features, and it is a very safe bet that as-yet undescribed languages will too. While, indeed, some animal communication systems make use of one or more of these features, no such system includes them all. Following are some of these features, along with some less than scholarly commentary by this writer.

Vocal-Auditory Channel. Language is spoken and heard. Raising a fist in anger is an act of communication, to be sure, but the channel is visual, so the gesture does not qualify as language. Of course, the sign language of the deaf and the written word are both visual, but each is a substitute for what is primarily the spoken word.

Broadcast Transmission. The message of normal speech is available to any one within hearing distance. This feature can be avoided by whispering directly into the ear of the intended receiver, but imagine how useless language would be if everyone were restricted to whispering. In some forms of animal communication, the message is relayed tactilely directly from one individual to another, rather like the secret handshake of some fraternal organizations.

Rapid Fading. Once the sounds produced by speech are uttered, the channel is immediately available for a new message. There is no waiting for the air to clear. Ants, when communicating the direction of a food source to other members of the colony, set out a chemical trail for their fellows, but the message may remain even after the food source is exhausted.

Interchangeability. All members of the speech community both transmit and receive the same kinds of linguistic signals. In some animal species, however, the communication signals vary with sex. In some species of crickets, for example, it is the male who does the chirping, a lure to get the female within mating distance. Both men and women are, biologically at least, equally adept at talking and listening.

Complete Feedback. All people with normal hearing perceive what it is that they are saying. Speech would otherwise be impossible. The rattlesnake warns members of other species of its presence by rattling. The signal is useless in communicating with other rattlesnakes since none of them can hear the sound that is produced, including the one doing the rattling.

Arbitrariness. With the exception of a very few onomatopoeic words, the sound of a word does not bear any resemblance to what it represents. The relationship is altogether arbitrary. In the much heralded dance of the honeybee, the bee who has found a nice patch of clover returns to the hive where she performs a small figure-eight dance to indicate to her fellow workers the source of her find. The direction in which she traces out her figure-eight is an indication of the direction in which the other bees should search. She has, in a sense, drawn a map. The relationship between the signal the bee generates and the information that is transmitted is not arbitrary.

Displacement. It is possible to talk about things and events that have occurred in the past or might occur in the future, as well as things that are miles away. That is, the event does not have to be at hand, here and now, in order for people to discuss it. Vervet monkeys, which have a wide range of vocal signals, produce warning calls to indicate the presence of predators, with separate signals to indicate snakes, birds and both major and minor mammal predators, but the signals occur only in the presence of such predators. No investigator has yet recorded vervet monkeys settling down for night to talk about what a bad day they had with snakes.

Openness. There is no fixed number of meaningful utterances that can be made in a human language. People are free to create new messages by recombining the elements of the language into novel patterns, even to coin new words and assemble new idioms. The repertory of calls of even the most sophisticated primates is fixed, no species that has been studied approaching even fifty such calls. Furthermore, these calls are not systematically reordered to create new messages.

Tradition. Language is learned. Deprived of contact with the conventions of their speech communities, children who have survived in the wild, the so-called "wolf-children," develop no language. There is every reason to believe that a young worker honeybee plucked from the hive before ever having witnessed the bee-dance would perform appropriately by instinct.

Duality of Patterning. Every human language employs a number of sounds that make up the phonemes of that language, varying from as few as eleven to as many as sixty-seven. The individual phonemes convey no special meaning; however, various arrangements of these meaningless elements make up the vast number of words that exist in any language. At the same time, any meaningful utterance in a language, word, phrase, sentence or discourse, can be reduced to the meaningless elements that it is composed of. No animal system demonstrates this feature.

Prevarication. Simply, people can lie. The wolf has a call to signal the pack that there is an intruder in its vicinity, but would use such a call only if the threat were actually present. A boy can cry "wolf"; a wolf would not cry "boy." The ability to prevaricate has advantages beyond deceit. It is this feature of language that makes it possible to form hypotheses.

Reflexiveness. Not only can people talk about their experiences, they can also talk about the communication process itself. While the bee can dance about a food source, it cannot dance about the bee-dance.

Learnability. There is no human language that cannot be learned by a speaker of another language (despite disclaimers by some who struggled through first-year German). The ability to learn languages is uniform throughout the peoples of the world. When two varieties of honeybees that demonstrated slight variations in the bee-dance were placed together in the same hive, they got along quite amicably, in spite of the fact that they continually sent each other off in search of food

they could not locate.

In an experiment conducted by Ann and David Premack of the University of California at Santa Clara and reported in a recent issue of the "Scientific American," a young chimpanzee, Sarah, was provided a magnetic board and a series of colored plastic symbols and trained to associate the shapes with things, such as banana, apple and dish, actions, such as give and take, concepts, such as same and different, and color adjectives. The training commenced with the simple association of a pink plastic square and a slice of banana, both presented to the animal. Later, Sarah was required to place the plastic square on the magnetic board in order to get her ration of banana. As the procedure grew more complex, Sarah was required to follow various directions included in the coded symbols, such as "Sarah insert apple dish." She was apparently successful at distinguishing as many as 130 "words" and at understanding the relationships suggested in some simple variations of these elements.

Chimpanzees are intelligent animals and Sarah did very well at learning the code presented to her, but it is doubtful that she can be represented as having acquired human language if the design features of language presented above are taken into account. The fact that Sarah did not use the vocal-auditory channel should not be submitted in itself as a disqualification. More significant features are lacking: openness, duality of patterning, prevarication, reflexiveness and tradition. In order for Sarah's system to demonstrate openness, she would have to create a new symbol and assign a meaning to it. Furthermore the plastic shapes in Sarah's repertory cannot be analyzed into smaller meaningless features--duality of patterning is missing. Nothing in the most recent progress report on Sarah's achievement indicates that she has as yet lied or mused about the communication process that she has learned, although there is a remote possibility that she might in the future do both. In the matter of tradition, the real clincher will come when Sarah has her own young. If she should set about teaching them to use the plastic shapes to communicate with her, there will be a real case for opting the apes over the angels.

COMMUNICATION WITHIN THE TOTAL CLASSROOM ENVIRONMENT

Gail Briscoe, Tempe High School

I am writing this article on the premise that anyone reading it is interested in improving communication between teachers and students. To further communication, you have to understand how the communication process works. Messages (verbal and nonverbal) being sent and received are the basis for teacher-student relationships and interactions. Our whole lives are spent in efforts to communicate to satisfy our needs and desires. Problems in classroom communication can be frustrating, challenging, or exhilarating to the teacher depending on the situation and how it is handled.

The communication techniques (methods, devices, etc., whatever you want to call them) that have worked for me, have involved more than those at the obvious verbal level. I believe that the total verbal and nonverbal classroom environment (including the teacher, seating plan, floor, ceiling, walls, windows, bookshelves, bulletin boards, etc.) sends out messages (verbal and nonverbal) to the students who use the room. The environment then becomes an extension of the teacher revealing new ideas or reinforcing those already expressed. The nonverbal aspects of the environment enriches what is going on verbally between teacher and student.

On the verbal level, I feel that the teacher should talk on a one-to-one basis with every student as many times as possible during the semester. What do the voices sound like of those students to whom you speak to every day? Conversation on a one-to-one basis seems to break down all kinds of barriers. Of course with some students private conversations will always take place, but for other students, unless the teacher speaks to them they never will say anything. Being able to recognize the sound of a student's voice when your back is turned can mean a lot to further friendly, open communication.

Communication on the verbal level is not without its problems. Using words to communicate will cause problems as long as people have emotional semantic reactions. Recognizing that many of our communication problems are caused by reactions to "words" and not to the objects or events that the words represent, might help us to cope more adequately with our daily communication problems in the classroom.

What all this is leading up to is a recommendation that teachers become sensitively aware of the area of general semantics. General semantics is not to be confused with semantics, which is the study of word meanings; general semantics involves word meaning too, but goes further to include the influence of words on behavior. For instance, some general semanticists believe that mental health disturbances are often caused primarily by the tricks words can play on people. The unhappy and mentally ill make themselves so by the inaccurate interpretations of what is happening around them. This is basically one of the ideas set forth in Wendell Johnson's PEOPLE IN QUANDARIES, which looks at the language of maladjustment and how these various misunderstandings and misuses of the language can be overcome.

Another look at the same problem, but with a slightly different approach, is given by John P. Decker in HANDBOOK OF TIME-ZERO. His work is "a uniform and systematic approach to treating small behavior errors that create minor frictions between people." Decker is interested in solving communication problems where they exist on a one-to-one or one-to-two basis. The communication problem (which Decker

prefers to call the "trigger event") is eventually factored down to one or two words which started the problem in the first place. Decker finds anger, fear, and slight to be the most common emotions that cause interpersonal frictions. His book consists of techniques for attitude adjustment and illustrative cases designed "for the supervisor, leader, minister, physician, counselor, teacher, parent, wife, husband or anybody else who must cope with angry, frightened or slighted people."

The power of words to cause emotional reactions and therefore create communication problems can be demonstrated with the use of a galvanometer. This instrument detects electrical nerve impulses taking place in the body and is similar in nature to a lie detector. With the galvanometer attached to the fingers of a subject, it is possible to witness by means of a dial and a tone the internal nerve reactions that words have on a person. I saw a demonstration of this when a university professor told a woman, who was connected to the galvanometer and set up for a reading, that he was going to put his arms around her and kiss her. Her immediate internal nerve reaction was noted by a change in the readings on the dial and by a high pitched sound coming from the galvanometer. While the professor never did any of these things to the woman, it was quite evident that the words he had spoken were causing her inwardly to have a semantic reaction while outwardly she showed no change in countenance.

While it is simple to realize that one can more easily respond to the sender of a verbal spoken message, it is not always the case with a written message. For instance, how often can the reader of a book, magazine, newspaper, etc., reply to the author of that message? Written language poses different communication problems. This idea and related areas are covered in a slim volume by Peter Herriot called LANGUAGE AND TEACHING. As the author puts it, this book was written "to be read through quickly," while still getting across ideas on communication as a process, communication and teaching, and factors affecting the success of communication.

Getting back to written communication in the classroom and furthering this skill among students, by way of practical application I recommend the use of journals: journal writing where students can be free from worrying about grades based on grammar; journal writing where there is a purpose for writing; journal writing where the student makes sincere attempts to record the objects and events of his life in his own language.

The November 1972 issue of MEDIA AND METHODS has an excellent article called, "Journal-Making" by Joyce Carroll. The article is illustrated with pictures from a "real" journal and an intelligent list of "Journal Do's and Don'ts." I've always found journals to be a good way of getting to know students at the beginning of the school year. It seems that some of the students, who are shy or reluctant at first about speaking up in class, sometimes tend to "open up" in their journals (depending on the assignment or procedure) and therefore I get to know them much faster. For students who are reluctant or slow to begin communicating in the journals, I write back a lot of questions to them which they usually answer. I've received pictures, candy, games, complete instructions on all the football plays of the Tempe H. S. Mini-Buffs, recipes, poems, etc. from these journals. It takes a lot of time to read them and write back, but I feel it's worth it. It's the English teacher and English student trying to communicate to each other through the use of verbal symbols.

Don Fabun, of Kaiser Aluminum News fame (you can get on the mailing list for this publication by writing Kaiser Aluminum in Oakland, California), has written

of verbal communication and its many aspects in COMMUNICATIONS: THE TRANSFER OF MEANING. COMMUNICATIONS is an expanded issue of KAISER ALUMINUM NEWS that deals with communication topics such as symbols, silent language, human transaction, etc. This is a publication that could be used by both teachers and students.

Since the classroom environment is not limited to verbal communication, the nonverbal aspects of communication should be noted too. The areas of the classroom environment where visual messages are being sent out could include body movement (the facial expressions, for instance, that are exchanged between teacher and student and often misinterpreted), the clothing (our skin extensions) that we choose for our bodies, and the physical aspects of the classroom itself.

According to Julius Fast in BODY LANGUAGE, it appears that we inherit certain basic physical reactions in our genetic makeup. It's as if we are born with some aspects of a nonverbal language. "We can make hate, fear, amusement, sadness, and other basic feelings known to other human beings without ever learning how to do it." These and other aspects of our nonverbal body language are working for and/or against us in the classroom. This study of body language, more precisely called kinesics, can help to increase your awareness of the behavioral patterns of nonverbal body communication and its implications for the classroom for the classroom setting.

Borrowing the idea from Marshall McLuhan that clothing is merely an "extension of the skin," clothing can then be considered as making a statement about ourselves. What we wear often reflects how we feel about ourselves. What we wear determines our body movements and in turn our body language. What we wear has the power to attract or possibly detract attention to or from ourselves. So I feel, why not try to be as attractive as possible (in my own personal way) to perhaps "attract" the attention of my students. I hope that I'm sending out a nonverbal visual message that says, "Look at me and listen to what I have to present to you."

I feel as though we teachers are in competition with the various media personalities for the attention of our students. In connection with this idea, a survey made by Jack Valenti (President of the Motion Picture Association of America) shows that the average child has spent a minimum of 13,000 hours in front of the TV as compared to 11,000 hours in the classroom by the time he graduates from high school. This survey also reported that the average student has viewed some 600 films by the time he graduates from high school. According to a survey made by Batten, Barton, Durstine and Osborne, in the field of advertising, over $9.1 billion was spent in 1970 so that average women received 305 advertising messages a day and the average male received 285 a day. Teachers are in definite competition with the media for attention.

Concerning the physical aspects of the nonverbal classroom environment, most schools do a good job of keeping students locked out. Most classrooms are only open during official school hours to both students and teachers. Many teachers don't want students "hanging around" before or after school. Schools are built and run like factories. The classrooms are like sterile egg shells with the barest of furnishings. It doesn't take the students long to get the nonverbal environmental message that says they are not wanted.

Why not change all that and make the classroom environment send out messages that say, "Come on in and read a book or magazine. Do your homework or chat with the teacher. Be comfortable because of the environment."

I feel this can be achieved because I've seen it happen with my own classroom

and other classrooms. For example, I was fortunate enough to have large bookshelves and magazine racks and the materials to stock them. I "decorated" my walls with posters (many given to me by students) and on my ceiling I have a billboard size 7-Up poster, courtesy of the 7-Up Company. Kids drop by all the time just to look around. They tell me they like being in my room--which I attribute to the environment. I have a variety of plants growing on my south window sill. The plants are thriving and are noticed from outside the classroom as well. I have a big, old easy chair that is shared by the students for reading.

My students have contributed as much to the classroom environment as I have. Last year one of my classes constructed a patchwork carpet scraps, needles, thread, and sewed it together. This project took place in the early part of the semester and got the class started with some good group dynamics. Students got to know each other, learned how to work with each other, and learned how to accept responsibility. And what a sense of accomplishment when the rug was done--the environment became even more desirable. Now the rug is used for viewing films, small group discussion, individual reading or writing assignments, etc. Who says you have to have an uncomfortable environment for learning to take place?

My seating plan is an arrangement of tables and chairs in the shape of a square, with two thirds of one side of the square open. My desk is part of the square. We can all see each other all the time. It always seems crowded at the beginning of the year, because when students don't know each other they don't want to sit that closely together. But once they know each other, they don't seem to mind touching.

Touching, another form of nonverbal communication, is an important element in the total message we send out. In America we are reluctant to touch each other. "But touch, in particular, has emotional potential as a channel of communication. When one person touches another the experience is not only instantaneous but completely mutual. Skin contacts skin, directly or through layers of cloth, and there's sensory awareness on both sides, though the meaning may be different for each." This is part of an interesting chapter called "Touching and Smelling," from BEYOND WORDS, by Flora Davis. Nonverbal communication by touch is a delicate area for the classroom. It's all right for my husband, who is a first grade teacher, to hold the hands of his first graders (both boys and girls), but if I were to hold the hand of a 17 year old boy or girl, I'd probably get fired. To interpret touch on a nonverbal level, the context is all-important. Ms. Davis goes into more detail on this and the idea of smelling as a part of nonverbal communication. It is good reading for both teachers and students.

What I've presented here may be theories for some teachers, but I try to make them a living part of my communication in the classroom. Understanding that the aspects of both verbal and nonverbal communication are at work all the time in the classroom (and elsewhere) should help to make one more sensitive to better communication.

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LANGUAGE STUDY AT THREE ARIZONA STATE UNIVERSITIES

Raymond D. Crisp, Northern Arizona University
James R. Rankin, University of Arizona
James E. Quick, Arizona State University

LANGUAGE STUDY AT NORTHERN ARIZONA UNIVERSITY, Raymond D. Crisp

Several years ago the Illinois State-Wide Curriculum Study Center in the Preparation of Secondary School English Teachers (ISCPET) published the results of its five-year research study. One of the most significant contributions of ISCPET is a Statement of Qualifications for Secondary School English Teachers("Qualifications of Secondary School Teachers of English: A Preliminary Statement, COLLEGE ENGLISH, Nov. 1965, 168-169). This statement includes Knowledge and Skill in Literature, Knowledge and Skill in Written Composition and Oral Communication, Knowledge and Skill in the Teaching of English, and Knowledge of Language.

At Northern Arizona University, a prospective English teacher has the opportunity to obtain the "Superior" level of qualification within his Knowledge of Language and he is required to obtain at least the "Good" level of qualification. The ISCPET Qualifications Statement defined the three ratings of "Superior," "Good," and "Minimal," as follows.

> The 'minimal' level of qualification describes the competencies to be expected of a secondary school English teacher who has no more than a teaching minor in English. It may, however, also describe the competencies of an English major whose ability is only mediocre or whose college preparation has been of less than average quality.
>
> The 'good' level of qualification describes competencies reasonable to expect in able or fairly able English majors whose ability and college preparation have been average or better in quality.
>
> The 'superior' level of qualification describes competencies to be expected in highly able persons whose college preparation has been of very good or excellent quality; it is likely to include graduate work and may require some years of teaching experience.
>
> The 'minimal' qualifications are not recommended. Rather, they are basic to attaining the 'good' qualifications. Each college or university engaged in preparing secondary school teachers of English should, in the opinion of those responsible for this report, attempt to prepare teachers who have attained at least the 'good' level.

ISCPET often warned those who have the responsibility of preparing future English teachers of the difficulties involved in course-centered curriculums. At the same time, ISCPET realized that for the most part a student's program had to be arranged around "courses" and "hours." At Northern Arizona University, a prospective English teacher can enroll in as many as eight courses which treat language specifically in some aspect and can obtain a maximum of twenty-four hours for these courses which are offered by the English Department alone. As well, the prospective English teacher has a choice of six additional courses and eighteen additional hours which he can take pertinent to the study of language from the Departments of Linguistics, Modern Languages, and Anthropology. The Department of English of Northern Arizona University holds, with very few other teacher preparation institutions, the opportunity for a prospective English teacher to obtain a major in the study of language.

Of course, the major in language would give the future teachers a "far above superior" level of qualification according to the ISCPET Guidelines. For example, one of the two courses now required of graduates of Northern Arizona University who hold a teaching major or minor in English would give those teachers the minimal qualifications for knowledge of language, listed by ISCPET as:

- An understanding of how language functions.
- A reasonably detailed knowledge of one system of English grammar and a working familiarity with another system.
- A knowledge of the present standards of educated usage; a knowledge of the various levels of usage and how those levels are determined.

This one course, English 318--English Linguistics, gives a student a broad background in English linguistics, covering phonology, grammars, lexicography, semantics, dialectology, and usage. English 318 is offered a student prior to the other required course in language within his program, English 328--English Grammars which covers structural and transformational grammars. The combination of these two courses places a graduate of Northern Arizona University well within the good level of qualification in knowledge of language as listed by ISCPET:

- A detailed understanding of how language functions, including knowledge of the principles of semantics.
- A detailed knowledge of at least two systems of English grammar.
- A thorough knowledge of levels of usage; some knowledge of social and geographical dialects; a realization of the cultural implications of both usage and dialect.
- A knowledge of the history of the English language, with appropriate awareness of its phonological, morphological, and syntactic changes.

The other course in language offered as electives will clearly establish an individual as holding the superior qualification of "sufficient knowledge to illustrate richly and specifically the areas listed under 'good.'" These courses include English 508--Dialects, English 518--Current English Usage, English 528--The History of the English Language, English 618--The Phonology and Morphology of English, English 628--Structural Grammar, and English 638--Transformational Grammar. Each of these courses is taken for three hours credit. Additional courses in language which a student may take include Language 291 and 292--Linguistic Phonology and Grammar, Linguistics 420 and 421--Survey of Linguistics, Linguistics 612 and 613--Linguistics for Teachers, and Anthropology 369--Cultural Linguistics. Each of these courses is also taken for three hours credit. Certain of these courses were specifically developed for the ESL and/or ETSL programs, but they are nevertheless available to prospective English teachers who no doubt will be teaching in areas where some of their students will in fact benefit from teaching methods and insights gained from these courses. English Education advisers stress particularly the value of Anthropology 369--Cultural Linguistics and its implications for the teaching of English, and prospective English teachers are encouraged to enroll in this course.

Of course, students are urged to take as many courses in language as their particular programs will allow them. In addition, within the many other aspects of the course, language and the teaching of language are vital parts of Education 430--English Methods.

Not only can those students seeking a Bachelor of Science in Education obtain an emphasis in language study but also those students who are seeking the Bachelor of Arts. At Northern Arizona University, the study of language exists as an option of study, a sequence of emphasis, along with English literature, American literature, comparative literature, creative writing, and folklore. The secondary sequence of linguistics includes English 318--English Linguistics, 328--English Grammars, 508--Dialects, 518--Current English Usage, and 528--The History of the English Language.

And the justification for this option in language study for students at Northern Arizona University.

Language is central to the English curriculum; it is the stuff that literature is made of and it is the stuff that serves as the vehicle of composition. When literature and composition are taught, facts, features, and facilities with language can be taught. Students should be aware of the relationships of language and literature, of the spoken word and the written word. Students should know that when a person writes he necessarily uses certain graphemic devices to represent those things that a person does with his voice: a comma for a pause, a dash for a longer pause, and a period for an even longer pause; italics or an underscore for emphasis. And there are other conventional symbols--graphemic devices--which help get the meaning across when the spoken word is put into print.

And in order to put as fully as possible into that written word the meaning, the feeling, the personality that the writer wants, a certain honesty must remain with the written word that is obtained with the spoken word. In writing about people, the language that characters use will provide additional information concerning background, ways of thinking, attitudes, personalities, and, in general, the kind of people they are. Obviously, an awareness and an ability to use various dialects and various levels of usage will not only increase students' abilities to understand literature, but also help them to portray characters more accurately in their own writing, to be more realistic in their own composing. Students are learning that the language used in oral or written composition should be appropriate to the speaker, to the writer, to the subject, and should be effective for the intended audience.

In both their reading and writing, as well as in the direct study of language, students should be aware that the effective writer uses language that is not unnatural, insincere, or pretentious. In fact, students should realize that an honest, natural use of language is far superior to a forced and inappropriate use of even "standard" English usage. And students should realize this fully enough to use the various dialects and any usages which will allow him to write confidently and comfortably. Here, students are learning things about persona, sincerity of writing, purposes, effects, and style.

Much information about the history of the English language may well be made more interesting and purposeful if it is in fact presented in connection with certain pieces of literature. And much literature--much in the literature--will not be understood if certain facts about the language that is used are not explained. Here, characteristics of Old and Middle English, of Elizabethan and Jacobean English (or of Shakespearean English) will undoubtedly clarify understandings. The difference and similarities, the developmental relationships of these "Englishes" with modern English will not only teach important features about language but also increase an understanding and perhaps an appreciation of literature.

Since much literature is written to be heard (especially poetry and drama), a knowledge of phonology, or a study of the sound in language, will not only give students what they need for language study but also will often be helpful in the interpretation of literature and the understanding of certain literary devices. Awareness of these things will help students use them in their own writing with understanding, purpose, and confidence. Linguistic devices such as assonance, alliteration, metaphor, rhythm, onomatopoeia, rhyme, and unusual word order are often used naturally by children and are often used by careful writers for certain purposes and specific effects.

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LANGUAGE STUDY FOR TEACHERS AT THE UNIVERSITY OF ARIZONA, James R. Rankin

Until recently English teaching majors at the University of Arizona met two requirements in language study, English 205(History of the English Language) and English 206 (Modern Grammar and Usage). English 205 is a panoramic treatment of the entire history of the language, a treatment partly linguistic and partly cultural. The course also gives some attention to pertinent historical and literary developments. English 206 focuses on the grammar of Modern English and works to synthesize effective principles from traditional, structural, and transformational sources. It includes looking into problems of usage. Besides these requirements, various electives in linguistics are readily available to majors in the teaching of English--some within the department of English itself, some within the departments of anthropology and philosophy, others within the ESL program.

In the spring of 1972 a new course was established as an additional language requirement, English-Secondary Education 208 (The Teaching of the English Language: theoretical and practical preparation for teaching various aspects of language study in the secondary schools). Because English 208 has both 205 and 206 as prerequisites, it does not duplicate the material in those courses but builds on this background in historical development and analytical procedures for describing language. It does introduce additional material that secondary teachers should possess and deals with ways teachers might use such material in their classrooms. In brief, the sequence of 205-206-208 aims to insure a basic competence in language study for secondary English teachers. Like the others, the new 208 welcomes both experienced and pre-service teachers. In fact, since the introduction of 208 a year ago, at least one-third of every class has consisted of teachers in the field.

The need for such a course is obvious if we accept and act on the idea that language is central to human experience and informs the total curriculum of the school. With this starting point, The Teaching of the English Language tries to accomplish three objectives: (1) to develop a rationale for some important concepts about language and language study; (2) to show how these concepts can be translated into teaching performance; and (3) to give additional practice in using language, for both oral and written purposes. The course aims at providing resources for the teacher so that he will understand basic topics and concepts in language study and will make intelligent use of them in his own classroom.

Topics for study, with varying emphases, embrace the nature of language, the acquisition and learning of language, phonology, writing systems, the history of the language, lexicography, semantics, dialectology, grammar, usage, and language and style. A few illustrations of basic concepts include these: a language has its own particular structure; a language changes over time; a language contains dialects; a language serves differing social functions; speech and writing, though closely related, are also different in significant respects. Just as the concepts grow out of the study of the various topics and their connections, so direct connections also thread their way into the teaching of composition and literature. And all of these connections can lead to a linguistically enriched high school program.

Perhaps the most pertinent consideration, however, in discussing The Teaching of the English Language is not the "why" or the "what" but the "how," realizing of course that all three considerations overlap. The "how" has special appeal, particularly to teachers. As basic texts English 208 uses TEACHING ENGLISH LINGUISTICALLY: PRINCIPLES AND PRACTICES FOR HIGH SCHOOL by Malmstrom and Lee and READING ABOUT LANGUAGE edited by Laird and Gorrell. But the teacher must use these (and the library and bibliographies and the students' experiences) in particular ways to accomplish the objectives of the course. Lectures and extended talk by the professor only prepare for the more exacting and more difficult invitations to inquiry. The thrust of English 208, therefore, is inductive. And many of its opportunities

for study invòlve workshop activities that, in Geoffrey Summerfield's words, accentuate "talk, discussion, analysis, appraisal, re-appraisal, collaboration, description, definition, and an extension and a sharpening of language."

For example, during the fall semester of 1972, participants in The Teaching of the English Language chose and dealt with several concerns, sometimes theoretically, sometimes with an eye to direct application in the high school classroom, often combining both emphases. Individuals and small groups presented oral reports on semantics, the major schools of grammar, standards in usage, television and basic language concepts, dialects in the classroom, spelling, linguistic questions for analyzing fiction and poetry, a bridge into generative rhetoric, and the Sapir-Whorf hypothesis. The class evaluated these reports with written comments and followed through with supplementary readings and discussions. Naturally, other activities took place during the semester: writing brief research projects on topics of language study, library explorations to gain familiarity with material outside the texts and with pertinent periodicals, linguistic analyses of poems for presentation in the classroom, and writing sample lesson plans. In short, the course stressed--and will continue to stress--participation, questioning, and collaboration in an effort to open up English as language study--what, why, and how.

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LANGUAGE STUDY FOR TEACHERS AT ARIZONA STATE UNIVERSITY, James E. Quick

The English department at Arizona State University offers ten courses in language study, four undergraduate, six graduate, that would be helpful for the in-service teacher who wishes to develop his background in this discipline. Usually in the course of the calendar year all of these ten courses are offered either in the evening or during one of the two five-week summer sessions, so as to be available to the in-service teacher.

Two of the undergraduate courses popular with pre-service students are Current English Usage and Modern Grammar, both 300 level courses normally elected in the junior or senior year; however, for the in-service teacher who has not had courses of either type during his undergraduate program, arrangements can be made with a graduate advisor for these courses to be elected for graduate credit. The chief object of Current English Usage is, to paraphrase J.J. Lamberts in his preface to A SHORT INTRODUCTION TO ENGLISH USAGE, to bring to the user of English a fresh way of looking at "good" and "bad" in speaking and writing--to give him a feel for usage rather than to burden him with opinions about it. Concerned in the main with American English, this course deals with the historical, geographic and social provenience of differences in current usage. Although students in Modern Grammar spend some time examining the conventional and structural approaches to English grammar, in most sections transformation-generative theory and application are more systematically explored.

The two other undergraduate courses are History of the English Language and Teaching English as a Second Language, both 400 level courses which can be elected for graduate credit without special arrangement. The substance of History of the English Language is self-evident, a survey of the development of English from the earliest extant traces to the present. Teaching of English as a Second Language, for which any one of the three courses already mentioned is a desirable prerequisite, is the introductory course in a special program of study that leads finally to a Master's degree in the teaching of English as a second language. However, students interested in the problems of teaching English to non-native speakers are welcome to elect this course even though they may not wish to pursue this Master's degree program.

Most of the graduate offerings in language study are extensions, that is, more thorough and rigorous examinations, of the subject matter of the undergraduate offerings. For example, Old English and Middle English Language are in depth analyses of English at two historical stages that are treated more cursorily in the History of the English Language. As well, American English is a more sophisticated treatment of the development of the English language in America, both regional and social dialects, a subject introduced in Current English Usage. The Structure of English further pursues the subject matter of Modern Grammar, the graduate offering examining in greater detail the structure of the language in terms of one or more of the current theoretical approaches. The substance of the graduate seminar in the Teaching of English as a Second Language varies from semester to semester, but students who have already had the introductory course in this area are welcome to elect the graduate offering.

THE GREAT CHAIN OF BEING: BIBLICAL LANGUAGE AND STYLE

W. G. Baroody, Arizona State University

Perhaps the best way to introduce English teachers to the inseparable aspects of biblical life and language style is to begin with the great chain of being, that intimate interrelationship between heaven and earth and man and everyone and everything. We are probably most familiar with that chain in Shakespeare and Sophocles and Dostoevsky. In OEDIPUS REX, because of the unresolved slaying of King Laius, women miscarry, even animals cannot give birth and the crops are blighted. This incident was much like the loss of all the firstborn in Egypt in the time of the First Passover. In JULIUS CAESAR, the night of the Ides of March the fierce storms rage, the tombs open and the dead appear, resembling the cataclysms of the opening of the tombs and the appearance of the dead at the Passover Crucifixion and Resurrection of Christ. In Dostoevsky's CRIME AND PUNISHMENT, the repentance-attempting Raskolnikov kisses the earth he has defiled and injured.

At that First Passover it is made clear that living in the relational ethos of the BIBLE includes the promise that "none of these diseases shall come upon you" and the life-actions-ministry of Jesus include making "whole" in all the being, body, mind-soul, spirit, spirit-matter, and in all the cosmic relationships. Twice in one sentence Jesus makes use of this word and this parallelism upon the cure of the woman. Jesus said, "Daughter, thy faith hath made thee whole; go in peace, and be whole of thy plague." (MARK 5:34) The blind man does not alone see, the leper is not alone made clean, nor the man with the withered arm spoken of as being restored, but all are made "whole." And Paul prays, "And the very God of peace sanctify you wholly; and your whole spirit and soul and body be preserved blameless unto the coming of our Lord Jesus Christ." (THESSALONIANS 5:23) And again "that you may prosper even as your soul prospers."

Interestingly Jesus begins his ministry by claiming to fulfill the Prophet Isaiah (LUKE 4). And in ISAIAH that Messianic reality and its eschatological culmination is clearly the great chain of being-"the lion shall lie down with the lamb, he shall eat straw like the ox, the thorn and thistle shall produce the fir and the myrtle, all the biblical trees shall flourish, the desert shall blossom as the rose and have pools of water, men shall beat their swords into plowshares and their spears into pruning hooks, peace shall reign and each man be beneath his fig tree, the child shall relate to the asp, and a little child shall lead." (ROMANS 8, REVELATIONS 21) One of the most thorough and detailed statements of this great and divine chain of being is in DEUTERONOMY 27 and 28. There the relation of heaven and earth and man are elaborated upon in greater and more specific detail than in Sophocles or in Shakespeare. Indeed the PENTATEUCH, those books of Moses, is a description-elaboration or great chain of the Ten Commandments of EXODUS 20 and DEUTERONOMY 5 giving particulars of that chain, the priesthood that sanctified it, the wanderings as the result of breaking it, and the promise of again fulfilling it in Joshua, in Hosea, in Jesus. The rest of the OLD TESTAMENT--and the NEW--is the further elaboration of this chain, in theme and in language.

That this ethos becomes the ethos too of the language, its very structure, is to be expected, especially in a language based upon the reality of the word, written and spoken, written and living. An early summation, for example, is the sentence of DEUTERONOMY 7:12-13. "Wherefore it shall come to pass, if ye hearken to these judgments, and keep, and do them, that the Lord thy God shall keep unto thee the covenant and the mercy which he swore unto thy fathers: And he will love thee, and bless thee, and multiply thee: he will also bless the fruit of thy

womb, and the fruit of thy land, thy corn, and thy wine, and thine oil, the increase of thy kine, and the flocks of thy sheep, in the land which he swore unto thy fathers to give thee." The sentence is preceded by the repeated-paralleled verse 11 and the following 14 and 15. We have in this passage the chain clause structure and the seeming repetition which is rather the parallelism that clarifies, contrasts, or otherwise fulfills. And this is the foundation for such specific applications--movement, dramatic action also inherent to the ethos and style and language.

So it is in almost every passage throughout the PSALMS and elsewhere. PSALM 65: 5-7, for example, is a typical statement of linking. Sea and man are linked together, indeed, the God of salvation (wholeness) and all the ends of the earth and of them far off upon the sea--"which stilleth the noise of the seas, the noise of their waves, and the tumult of the people." No wonder then in our sense--but really in the full wonder of the biblical sense--Jesus calms the troubled seas and the fears of men for they are one. Even Elijah and Elisha as prophets do something like this. In passages like ISAIAH6, with the symbolism of clothes of color and rejoicing and wedding, with which Jesus begins his public ministry, and in elaborate portions as in the PSALMS and in the discourses of Jesus and the NEW TESTAMENT, there is more than the combination of complex sentences. The language itself makes clear the links of the divine chain. It is more than a stream of consciousness--as in the sentences and paragraphs of Joyce and Faulkner--it is the structured linguistic expression of the cosmic harmony--even the cosmic symphony. Its listings--and more clearly parallelisms--are the divine-human fulfilling ones of Whitman, the relationship of Buber but detailed and structured.

These associations of clauses and phrases and images and their dramatic-moving contexts, this contextual parallelism is as Richard Moulton so long ago pointed out, the essential nature of <u>both</u> Hebrew poetry and prose, of the Hebrew language itself. And though in technicalities Moulton (A SHORT INTRODUCTION TO THE LITERATURE OF THE BIBLE, NY: Heath, 1909) can be updated, his literary understanding of the BIBLE is marvelous and serves as excellent introduction to biblical style and language. Appropriately that author states (pp. 125-128),

> How entirely dependent biblical verse is upon parallelism may be tested by a simple experiment. Let the reader open a BIBLE (revised version), say, at the twenty-third chapter of the BOOK OF NUMBERS: his eye will catch certain passages which stand out as verse amid a general course of prose. Let him commence at verse eight and read on, omitting every alternate line: what he reads will make complete sense, and will be good prose.
>
> "How shall I curse whom God hath not cursed? For from the top of the rocks I see him: lo, it is a people that dwell alone. Who can count the dust of Jacob? Let me die the death of the righteous!"
>
> Let him read a second time, putting in the lines omitted: the prose will have risen into verse.
>
> "How shall I curse whom God hath not cursed?
> And how shall I defy whom the Lord hath not defied?
> For from the top of the rocks I see him,
> And from the hills I behold him:
> Lo, it is a people that dwell alone,
> And shall not be reckoned among the nations.
> Who can count the dust of Jacob
> Or number the fourth part of Israel?
> Let me die the death of the righteous,
> And let my last end be like his!"
>
> It is easy to see how, when each clause is supported by a second clause saying the same thing in different words, <u>the sense of the whole</u>

sentence is kept suspended, so to speak, with a poise of thought, which differs from straightforward prose as the step of a dance differs from the step of a walk.

A verse system that rests upon parallelism of clauses is capable of just the same elaborations as other systems of verse. . .

And then appropriately, briefly, and brilliantly Richard Moulton uses the example of the simple poem-psalm, then two examples of elaborate styles and then a concluding example.

Later in the same (hundred and seventh) psalm we have illustrated a rhythmic effect almost peculiar to biblical verse: the 'pendulum figure' in which the thought sways between one and the other of two ideas--in this case between judgment and mercy--like the cresendo and diminuendo of music.

He turneth rivers into a wilderness
And watersprings into a thirsty ground,
A fruitful land into a salt desert,
For the wickedness of them that dwell therein.

He turneth a wilderness into a pool of water,
And a dry land into watersprings,
And there he maketh the hungry to dwell,
That they may prepare a city of habitation,
And sow fields, and plant vineyards,
And get them fruits of increase.
He blesseth them also so that they are multiplied greatly;
And he suffereth not their cattle to decrease.

Again they are minished and bowed down,
Through oppression, trouble, and sorrow,
He poureth contempt upon princes,
And causeth them to wander in the waste, where there is no way.

Yet setteth he the needy on high from affliction.
And maketh him families like a flock.
The upright shall see it, and be glad;
And all iniquity shall stop her mouth.

The language here--the imagery and the style--is immediately recognizable to be that of the whole BIBLE and especially that of the PSALMS, of ISAIAH, and of the GOSPEL OF JOHN. The sun, the light, the water, the verdure, the movement, the vitality. Such passages were sources for poets like T. S. Eliot, but the style and setting of light and water and vitality and rhythm are immediately meaningful as ethos, as life style, for the young people we teach and that is even more important.

The imagery and style are present in context in the GOSPEL OF JOHN. Though sometimes not obvious, they are always the life style itself. For example, the rhythm and the kinds of parallelism in a typical statement by Jesus (JOHN 14:27) "Peace I leave with you, my peace I give unto you: not as the world giveth, give I unto you. Let not your heart be troubled, neither let it be afraid." Parallelism here holds up to view the various facets and the whole that fulfills the statement itself. That is style indeed.

BIBLIOGRAPHICAL NOTE: The lengthy quotation is from Richard Moulton's A SHORT INTRODUCTION TO THE LITERATURE OF THE BIBLE (NY: Heath, 1909), a brief work but excellent. Fuller specific literary analysis can be found in this author's THE LITERARY STUDY OF THE BIBLE (NY: Heath, 1899) and his other works. The last three essays in Helen Gardner's THE BUSINESS OF CRITICISM (NY: Oxford, 1959) are also especially helpful and incisive.

SHOP TALK: A Column of Brief Ideas and Sundry Thoughts about Language and Language Teaching in the English Class

In his "English Language Programs for the Seventies," ILLINOIS ENGLISH BULLETIN, Oct. 1969, pp. 1-13, J.N. Hook makes a series of intelligent guesses about the likely composition of the English language curriculum in the near future. Just a couple of the paragraphs of this readable article are quoted below.

"Some false conceptions about the reasons for teaching grammar have been eliminated. Teachers used to believe that if students could cerebrally comprehend grammar, they would inevitably write and speak 'better.' Despite many studies that revealed the grammatical understanding was no guarantee of 'good' usage, teachers kept on doggedly, sure in their own minds that the researchers must be wrong. We now regard grammar as basically a cultural study. Language is one of man's greatest possessions, and any person who claims to be educated should know how it works. Beyond that, some still believe, grammatical knowledge may help some students to become more at home with some of the less usual sentence forms, and to improve their own writing on the more sophisticated levels. Also, a detailed knowledge of grammar contributes to ease in reading poetry or other difficult literature.

So in 1979 we still teach grammar, but not for exactly the same reasons that we once did."

"Dictionary-making, or lexicography, is another facet of lexicology. Much of the furor over the Third Edition of Webster's, in the early sixties, was caused by popular ignorance of lexicography. Our students now learn that dictionaries are intended to describe, not regulate. They learn also how lexicographers work, how they determine a word's meaning and the other information they present. Students prepare their own definitions; they compile their own dictionaries of teen-age slang or other specialized topics. They thus become knowledgeable about dictionaries and simultaneously increase their knowledge of words."

A rather typical (unfortunately) comment about grammar and its importance as a tool or a fixed body of knowledge as seen by a newspaper columnist is Foy Evans' column in THE DAILY SUN (Houston County, Georgia) for Dec. 1, 1970. Evans' words are aimed at a report of some of the speeches at the Atlanta NCTE meeting in November 1970.

"The story came over the UPI wire from Atlanta. It originated at the annual conference of the National Council of Teachers of English.

'Young people,' the story said, 'may not be as proficient in the mechanics of English as some of their elders, but they are more creative.'

We have noticed that it is harder and harder to find young people who can spell and punctuate well enough to hold down a job with us.

We now know why. They are creative with their spelling. We have noticed that most of those we interview are quite creative in the way they spell the simplest words.

'Who is the all powerful person to say what is correct and what is not?' asked one English teacher.

Another teacher said, 'While students may not be as well equipped to handle English, it is not because they have had less training--they may have had more. but we are not as conscious of standard English grammar anymore.'

Shame on her! And on any teachers who do not believe that it it important to teach the rules of good grammar.

The English language is a tool. It is our means of communicating with each other. There should be a standard. If someone wants to deviate, let him. . . but after he has learned the basic language.

I am not sure that most English teachers have the philosophy expressed at the meeting in Atlanta.

I know some teachers who are working very hard to pound the basics of grammar

and spelling into the heads of their students.
They may not be succeeding, but at least they are trying.
It is a sad fact that children often do not talk the way they are taught.
It must be frustrating to a teacher to attempt to teach what is right and yet observe his or her students talking an entirely different language.
Perhaps the fight already is lost.
Perhaps there is no longer reason to believe that rules will be followed. In my opinion, this is much like playing a game of football with each player using his own rules.
It is reassuring to know that many teachers still are trying to teach the fundamentals according to the rules.
I hope they never give up."

Students might be intrigued by some of the semantic conjugations Sydney Harris has used in his syndicated column. Usually listed under the title, "Antics with Semantics," these conjugations may first bewilder but they will almost certainly finally delight teachers and students. Here are just a few.
"I am agreeable; you are easily swayed; he is just a piece of putty."
"My stories are a touch off-color; yours are risque; his are filthy."
"I took a leave of absence because of 'nervous exhaustion' from overwork; you did the same because of an 'emotional disturbance'; he did the same because of a 'mental break-down.' "
Just a few simple examples from student examples.
"I am firm; you are stubborn; he is a pig-headed fool."
"I am stout; you are obese; he is a fat pig."
"I drink socially; you get high; he is a lush."
"I meditate; you are a dreamer; he is a time-waster."

Writing about "Lost Causes in English Usage," James J. Lynch writes, "What can the teacher do about usage changes that have about them an element of permanence? Practically nothing--for he comes to know in his heart that some causes are hopeless. He cannot command the course of language, and he might as well accept the certainty of change.
Lost causes, however, have their appeal. There is something admirable about those who pursue them. The human race admires the man who goes down to inevitable defeat. Man's spirit grasps for the unattainable--it expends itself of the ineluctable--what's a heaven for? This is the English teacher. He doggedly fights against insurmountable odds which inevitably defeat him. Call him what you want--Ahab, Promethius, Sisyphus, a Miltonic Satan--he is mad, but admirable. One of the last to go down to defeat in the battle of usage, he is finally overwhelmed by the avalanche of language. But phoenix-like he rises, shakes himself, and looks for other skirmishes with his red pencil flailing, and there he holds the line for a while.
The English teacher must realize that he defends lost causes because of the forces that are at work in the making and changing of language. What can he do? He can only teach what he knows to be acceptable for the present time. And in teaching usage he should be willing sometimes to forget the past and root out his own prejudices. Language is used for the present, and the red pencil probably has the least influence on whether a given expression is going to remain in the language.
Eventually, the teacher realizes that the 'shall-will' fights are lost. Should he feel defeated? Certainly not. Changes in usage merely represent shifts in the direction of the language, and the teacher should obviously shift with it. He certainly should not tilt at the windmill--he should be as flexible as the yacht that wins the America's Cup by skillfully adjusting to shifting winds.
One can be easily misunderstood and become fair game for the kind of abuse that Dr. Philip Gove of Merriam-Webster suffered. Hands will go up in (into?) the air in dismay over selling our birthright as English teachers--the hands of

those who see us as the arbiters of the language--as priests and priestesses worshiping at the altar of holy usage. The claim may be made that we should not abrogate our authority in matters of usage. How could we? We never had it. We certainly don't make the language, any more than correct or change it. Making, correcting, and changing a language are the acts of a people--not just English teachers. Teachers serve as models and act as guides and catalysts for helping students to have various kinds of language experience. We may show how language is used by reputable practitioners, but we should also be aware that sometimes what appears to be disreputable may not be so at all. As English teachers we should try to understand the language and to reveal to students how it is used. In doing this, we may feel obliged to hold the line against what seems to be barbarous, but let us not forget that we may sometimes have to give up the battle. And when we do, let's do it gracefully, not gripingly.
(CLEARING HOUSE, Feb. 1963, pp. 366-367)

"In another situation, this is a problem I invented and tried with some eleventh grade boys. 'You are going out with a girl, and you're really crazy about this girl. But you don't think you'll like her father whom you have never met, because the girl has told you that her father does not like people who work for a living with their hands. Your father works in a gas station.' One evening you go to get your date, and you are confronted by her father say in the living room, and he says to you, 'Well, young man what does you father do for a living?' Now, these boys were given some choices. (1) 'He's a grease monkey.' (2) 'He's an automotive engineer.' and so on. The question is always, why would you make this language choice? And one boy said he would choose A, 'He's a grease monkey.' The other students were interested and they started to talk about it. Why did he choose this? And he said, 'Well, I know the father probably wouldn't like me, but if he's a snob, to hell with him.' So some student said, 'But look if you make that choice, maybe he won't let you see his daughter any more.' And Dan said, 'No woman is worth that much.' Now I don't know what the role of the English teacher is at that point, but in this case I was reasonably satisfied that this boy understood what the human social consequences would be of his making that choice, and if he wished to make it, that seemed to be his business and not mine."
(Neil Postman, "Teaching as a Subversive Activity," Speech at the First Annual Conference on Teaching English in the Southwest, Feb. 24, 1968)

Language gimmicks come and go, but one that's been with English teachers several times now is the "Tom Swifties" and it's worth English class time, partly because it's fun, partly because it could teach kids something about verbal play and verbal redundancies. The game derives from those ubiquitous TOM SWIFT books (TOM SWIFT AND HIS ELECTRIC RIFLE, TOM SWIFT AND HIS ELECTRONIC GRANDMOTHER, etc.) of the 1910-1925 period and Tom's incredible ability (or more accurately, the incredible ability of the many ghost writers of the TOM SWIFT series) to follow every verb with some adverbial modifier, e.g., "I'll do that right now," said Tom bravely, or "He should not do that," said Tom kindly. "Tom Swifties" are utterances in which the adverbial modifiers act as puns. A few simple (or simple-minded) examples follow.
"I thought those questions were unfair," said Tom testily.
"That is too poison ivy," cried Tom rashly.
"I will never wear one of those French caps," said Tom beratingly.
"I really like to sing," said Tom gleefully.
"That wasn't toothpowder you used. It was draino," said Tom caustically.
"Would you like a glass of brandy?" asked Tom cordially.
An entire dialogue of Tom Swifties by Bea Shaw appeared in the June 8, 1963, SATURDAY REVIEW, p. 10. Maybe your students could do this well (or this badly).
"What are you up to?" she demanded loftily.

"Just staring out the window," he replied painfully.
"So what's the problem?" she asked testily.
"I belong on the top," he said spinning. "I'm brilliant," he glared.
"Then why the beef?" she asked, cowed.
"I'm broke," he snapped.
"You have your job at the drugstore," she countered.
"That's incidental," he said through clenched teeth.
"Look how long it took Sinatra," she said frankly.
"I'll have my name in lights," he glowed.
"Just like Cary," she granted.

A fascinating definition of "correct English" handed in to an English teacher was reported in the Oct. 20, 1962, SATURDAY REVIEW (p. 10). A female student writing on the topic, "What is the purpose of studying English?" wrote as follows: "Correct English has some effect on actual life. Well a married couple wouldn't be worried about whether they were speaking correct english to one another. But in teaching they're childern the right way to speak or write, will effect there realationship between each other. As a human being, to me, its' just as important to get along with people, but at the same time even the right kind of people,have to lower themselfs just because some of there friends, don't know the correct english language. To me if you try to help them, in some way your actually highering yourself as a better citizen of this country."

In this time of overpopulation, Vietnam, starvation, riots, and other assorted world goodies, it's wonderful to discover how important minute points of grammar (even if they're questionable as points of grammar) are to some people. Here's one letter to the editor from a group of seventh and eighth graders in an English class that appeared in the DES MOINES REGISTER (Nov. 18, 1972, p. 6). "During the next few weeks many people (including some college graduates) will broadcast the fact that they never learned or have forgotten a simple rule of English grammar. How? By incorrectly signing their Christmas greetings. An example of this error would be 'The Smith's.' John Smith is a singular noun referring to one individual. 'The Smiths' is a plural noun representing two or more members of the Smith family. However, when an apostrophe is added, 'The Smith's' eliminates the family and becomes a contraction meaning 'The Smith is' or a possessive meaning 'The Smith owns.' "
Two dogs are not 'the dog's' so why would two people be 'The Smith's'?"

If you're curious about the creation of a language, take a look at the Cambridge U. Press edition of Michael Faraday's letters or the excerpts from several letters in INTELLECTUAL DIGEST for June 1972, pp. 18-19. The development of words like electrolyte, anode, and cathode illustrate the problems any innovator faces in creating words to describe something entirely new.

Speaking of "English Teaching and the Bi-Lingual Student," Ken Johnson commented at the Second Annual Conference on Teaching English in the Southwest (March 1, 1969) "These are some of the historical and social reasons that we have a Non-Standard dialect. What do we do when a kid comes to school? What usually happens? Traditionally, English teachers have had a negative attitude toward these Non-Standard systems. A kid comes to school and he says something like, 'I be done did my work,' for example, and the English teacher says, 'Oh, you can't talk that way.' The Mexican-American kid might say 'Give my pencil yellow.' And we say 'Oh, you can't talk that way. That's bad language, terrible speech.' Notice what we tell the kid when we talk that way. We're telling him a lie, because for the Black kid his momma talks that way, his pappa talks that way, the man next door talks that way, the lady across the street talks that way, everybody talks the way he does: 'You're the only one who doesn't talk like me,'

he could say to the English teacher. And to the Mexican-American it's the same thing. Right away we tell the kid a lie, and he tunes it and us out. Or we say, 'We have these Mexican-American kids, and these disadvantaged Black kids and they can't talk, so let's go through the educational literature and find out why. Why don't they speak standard English?' And, as I've said, we read phrases like 'lazy lips and lazy tongues.' Now let's examine those words, and then look at the population. I submit to you that we can't get that many people lazy on just the lips and tongues; it just defies probability. Another thing, you can make your lips and tongues as lazy as you wish, and you still don't sound like Black people or Mexican-Americans. I've yet to hear white people, for example, really duplicate the disadvantaged Black or middle class Blacks. Let me illustrate my point. I have many white friends and feel secure enough now that I can accept a Negro joke, if it's funny, but there's something that does make me angry (not the joke itself--I can take that). When a white man attempts to duplicate the speech system of the Negro, he just messes it up, and I keep wanting to correct him because he doesn't leave sounds off at the right places, and he doesn't add certain sounds at the right places. In other words, what I'm suggesting to you is that Non-Standard Language systems are systems."

"What we are forced to admit after carefully examining the structure of standard English is that the language itself is inherently neither good nor bad. And yet, perhaps because the ability to communicate is such an integral part of people's biological, psychological, and social welfare, people's attitudes toward their language are very deeply felt, and generally quite inaccessible to conscious reasoning. Research has shown that not only do people make judgments about others on the basis of the language they use (R.W. Shuy, "Subjective Judgments in Sociolinguistic Analysis, in SCHOOL OF LANGUAGES AND LINGUISTICS MONOGRAPH SERIES, No. 22, Washington, D. C.: Georgetown U, 1967, and W. S. Lambert, et al., "Evaluational Reactions to Spoken Language," JOURNAL OF ABNORMAL AND SOCIAL PSYCHOLOGY, 1960), But also they judge themselves harshly for speaking what they know is not the standard language (W. Labov, et al., "A Study of the Nonstandard English of Negro and Puerto Rican Speakers in New York City," COOPERATIVE RESEARCH PROJECT No. 3288, Columbia U, 1968, mimeographed copy).

We are left with the following facts: no dialect of any language is inherently either good or bad; and yet it is perceived as good or bad by those who hear and/or speak it, and these judgments are so strongly felt that in a sense they might as well be based on characteristics of the language itself. Perhaps as people come to realize that the advantages to being fluent in standard English are purely social (this is not to say unimportant) their attitudes toward language will become less rigid."

(Jennifer G. Sullivan, "Current Attitudes Toward Non-Standard Dialects of English," VIRGINIA ENGLISH BULLETIN, Spring 1972, p. 10)

The quotation directly above would surely be anathema to many people, one of them J. Donald Adams who formerly wrote the "Speaking of Books" column in the NEW YORK TIMES BOOK REVIEW. Adams launched an attack on the NCTE in late 1959 and early 1960 for its approach to language.

"There is an organization called the National Council of Teachers of English, whose attitudes and activites constitute one of the chief threats to the cultivation of good English in our schools. If you doubt this, you have only to examine its publications. You will find its attitudes summarized in a pamphlet just issued by the Council for Basic Education--A CITIZENS MANUAL FOR PUBLIC SCHOOL, by Mortimer Smith. They are set forth fully in three volumes issued by the National Council of Teachers of English, and prepared by its commission on the English Curriculum: THE ENGLISH LANGUAGE ARTS, LANGUAGE ARTS FOR TODAY'S CHILDREN and THE ENGLISH LANGUAGE ARTS IN THE SECONDARY SCHOOL, all published by Appleton-Century-Crofts.

In effect, the commission throws the whole matter of good usage out the window. For good usage it substitutes 'levels of usage,' and insistently maintains that 'students should not be encouraged to believe that the language of one level is necessarily better or worse than that of another.' Instead, they should be taught that good English 'is the English appropriate for the particular occasion in which it is used.' If a student asks if it is correct to say,'Can I have some candy?' the commission suggests that he be advised to observe the speech of various persons in the community, to watch for this expression in stories and articles, and to consult recent usage studies; then he 'can prepare a report of value to himself and to the class.' What he won't get, observes Mr. Smith, 'is an answer to his question. For the teacher to give a categorical answer would be to commit the ultimate pedagogical sin of teaching a definite body of doctrine.' "(Dec. 20, 1959, p.2)

"In the issue for December 20 this column had some harsh things to say about the teaching of English in our schools. I wrote as I did because I had become aware the certain theories, to me mistaken and pernacious, seem to be gaining ground. Certainly they have secured a strong foothold in the publications of such an influential organization as the National Council of Teachers of English. What I did not fully realize was that my own apprehensions are shared by many teachers. If what I wrote in the previous column sounded like a blanket indictment of those who teach English in our primary and high schools, I am sincerely sorry. I have learned a lot from the flood of letters, vehemently pro or con, which I have received. . .

My sympathies are with the teachers who day by day fight against this mounting tide of permissiveness, whether in school or out. If ever a nation stood in need of discipline and standards, it is ours." (Jan. 24, 1960, p.2)

If Adams' comments above are not sufficient to demonstrate how very hostile some people can be about language and language teaching, the furor that arose with the publication of Bergen and Cornelia Evans' A DICTIONARY OF CONTEMPORARY AMERICAN USAGE (NY: Random House, 1957) might remind English teachers, particularly the attack by Wilson Follett, "Grammar Is Obsolete," in the Feb. 1960 ATLANTIC MONTHLY. English teachers ought to be aware of the Evans' dictionary, as they should be aware of other handy dictionaries of usage, especially H.W. Fowler's A DICTIONARY OF MODERN ENGLISH USAGE (2nd ed. by Sir Ernest Gowers, NY: Oxford U Press, 1965) and Theodore M. Bernstein's WATCH YOUR LANGUAGE (in the handy and inexpensive Pocket Books paperback).

And if the controversy surrounding the Evans' dictionary wasn't loud enough to establish how volatile the subject of English usage is to many people, the publication of WEBSTER'S THIRD NEW INTERNATIONAL DICTIONARY in 1961 divided writers and newspapers and magazines into two camps, the linguists (or permissivists, as the critics of the dictionary would call them) and the staunch upholders of "good" or "correct" English (or prescribers as the critics of the critics might have called them). One handy compilation of attacks and defenses of the dictionary appeared in 1962, James Sledd and Wilma Ebbitt's DICTIONARIES AND THAT DICTIONARY (Chicago: Scott, Foresman). Below are a few quotes from some of the critics and defenders.

"Webster's is more than just a publishing venture: for generations it has been so widely regarded as a peerless authority on American English as to become almost a public institution. Its editors therefore have to some degree a public responsibility. In issuing the THIRD NEW INTERNATIONAL they have not lived up to it." (NEW YORK TIMES, Oct. 12, 1961)

"What's the point in any writer's trying to compose clear and graceful prose, to avoid solecisms, to maintain a sense of decorum and continuity in that magnificent instrument, the English language, if that peerless authority, WEBSTER'S UNABRIDGED, surrenders abjectly to the permissive school of speech?" (Sydney J. Harris, "Good English Ain't What We Thought," CHICAGO DAILY NEWS, Oct. 20, 1961)

"It has been customary in the past to believe that it is the function of a good dictionary to provide standards by which to test the values in our verbal currency. . .The most serious indictment of the new dictionary, however, is that it has utterly abdicated any role as judge of what is good English usage. We join in what seems to be a general feeling that this abdication of responsiblity for the standards of language is deplorable." ("Logomachy--Debased Verbal Currency," AMERICAN BAR ASSOCIATION JOURNAL, Jan. 1962)

"Twenty minutes spent on the conclusions of any reputable linguist in the last 25 years should convince even the most obtuse that the business of a dictionary is to report how words are used, and not to prescribe or proscribe meanings." (EDITOR AND PUBLISHER, Nov. 25, 1961)

"And so back to our questions: what's a dictionary for, and how, in 1962, can it best do what it ought to do? The demands are simple. The common reader turns to a dictionary for information about the spelling, pronunciation, meaning, and proper use of words. He wants to know what is current and respectable. But he wants--and has a right to--the truth, the full truth. And the full truth about any language, and especially about American English today, is that there are many areas in which certainty is impossible and simplification is misleading. . .

But the editor of a dictionary has to examine the evidence for a word's existence and seek it in context to get, as clearly and closely as he can, the exact meaning that it conveys to those who use it. And if it is widely used by well-educated, literate, reputable people, he must list is as a standard word. He is not compiling a volume of his own prejudices. . .

The new dictionary may have many faults. Nothing that tries to meet an ever-changing situation over a terrain as vast as contemporary English can hope to be free of them. And much in it is open to honest and informed, disagreement. There can be linguistic objection to the eradication of proper names. The removal of guides to pronunciation from the foot of every page may not have been worth the valuable space it saved. The new method of defining words of many meanings has disadvantages as well as advantages. And of the half million or more definitions, hundreds, possibly thousands, may seem inadequate or imprecise. To some (of whom I am one) the omission of the label 'colloquial' will seem meritorious; to others it will seem a loss.

But one thing is certain: anyone who solemnly announces in the year 1962 that he will be guided in matters of English usage by a dictionary published in 1934 is talking ignorant and pretentious nonsense." (Bergen Evans, "But What's a Dictionary For?" ATLANTIC MONTHLY, May 1962)

The English language has so pervaded the rest of the world that we sometimes take for granted its almost ubiquitous influence, but a brief news-article by Emerson Chapin in the March 7, 1965, NEW YORK TIMES proves how convincingly some English words have replaced their Japanese counterparts (or have come in because there were no Japanese equivalents). The popularity of baseball has brought in terms like "ruukii"(rookie) and "hassuru" (hustle) and "hoomurun" (home run) and products and advertising have brought in words like "surogan" (slogan) and "kosto" (cost) and "meka" (maker or manufacturer) and "de-pa-a-to" (department store). Other words include "all-righ" (all right), "disuku jokii" (disc jockey), "sumogu" (smog), "semento" (cement), "ra-sha-wa" (rush hour), "e-re-be-ta" (elevator), "pa-ma" (permanent, meaning beauty shop), cha-ko-re-to" (chocolate), "boikotto" (boycott), "baniira aisu kurimu" (vanilla ice cream), and "jyukubaaksu" (juke box). Even the food staple of the island, rice, has had its Japanese equivalent, "go-han," increasingly replaced by "raisu."

Interested in getting your students to think about the sounds of words and how those sounds fit into (or contrast with) a particular context? About 40 years back, Wilfred Funk (author of WORD ORIGINS) drew up his list of the ten most beautiful

words in the English language, words beautiful for their sound and their sense: "dawn, hush, lullaby, murmuring, tranquil, mist, luminous, chimes, golden, and melody." At the time Funk announced his list, others volunteered theirs. Edwin Markham's list included "chryselephantine, empyrean, nevermore, sea sands, ideal, reverberate, imperishable, and Californian." Others providing lists included Rupert Hughes ("immemorial, oriole, threnody, tremulous, blithe, translucent, ivory, gloom, inviolate, blue") and Ring Lardner who ended the game with his list of ten lovely words, "gangrene, flit, scram, mange, wretch, smoot, guzzle, McNaboe, blute (a smoker who doesn't inhale) and crene (a man who inhales but doesn't smoke).
(for more details, see "The Most Beautiful Words," SATURDAY REVIEW, July 20, 1963, p. 18)
J. Donald Adams comments on the most hideous words in the English language (NEW YORK TIMES BOOK REVIEW, Sept. 30, 1956, p.2) and cites the "favorite" ugly words of Edward Sheldon (author of THE MAN WHO LIVED TWICE) as "intelligentsia, funeral parlor, housewife, and galluses." Most of Adams' own choices of hideous words are Latinate, "polygamous, pneumococcus, mortician, beautician, snaggle-toothed, pulchritudinous, adumbrate, and pococuranteism."

A lexicographer worth a whole bookshelf on his own is Eric Partridge, most of whose books belong in an English teacher's personal library and all of whose books are eminently readable and enjoyable. His A DICTIONARY OF SLANG AND UNCONVENTIONAL ENGLISH; A DICTIONARY OF THE UNDERWORLD, BRITISH AND AMERICAN; SLANG TODAY AND YESTERDAY, A HISTORY AND A STUDY; A DICTIONARY OF CLICHES; NAME THIS CHILD, A DICTIONARY OF CHRISTIAN OR GIVEN NAMES; YOU HAVE A POINT THERE, A GUIDE TO PUNCTUATION AND ITS ALLIES; and THE SHAGGY DOG STORY, ITS ORIGIN, DEVELOPMENT, AND NATURE, WITH MANY SEEMLY EXAMPLES offer delightful reading and great help to anyone interested in words or history or ideas. But particularly helpful are three of Partridge's books, USAGE AND ABUSAGE: A GUIDE TO GOOD ENGLISH (Baltimore: Penguin Books, 1963), SHAKESPEARE'S BAWDY: A LITERARY AND PSYCHOLOGICAL ESSAY AND A COMPREHENSIVE GLOSSARY (NY: Dutton, 1960), a delightful and enlightening book about the bawdy, the sexual, and the homosexual words and aspects of Shakespeare's plays, and ORIGINS: A SHORT ETYMOLOGICAL DICTIONARY OF MODERN ENGLISH (NY: Macmillan, 1958) in which the word "Short" must be taken as something of a joke--the book is 970 pages of double-columns of non-too large print. Great books, great bargains, too little used.

Thomas L. Clark (U of Nevada, Las Vegas) spoke about one language approach at the Las Vegas NCTE meeting that might intrigue students. "A method that works well /for the study of names in the classroom/ is based on concentric rings. The student begins by looking at his own name, then moves to names of people and places around him, in ever widening categories. This system is predicated on the notion that the student begins from a known area of interest, himself, and proceeds outwards. /To begin/each student is asked to look up his given name in a standard desk dictionary. . . .It can do wonders for a shy boy named Leroy to discover that his name is French in origin and means the king. Of course, the same boy might have quite a different reaction if his name is Ichabod, Hebrew for without honor. Last names may present a more difficult problem for many students, but they are nonetheless intrigued by names like Lefleur, the flower, Johnston, town of John, or Schwartz, black. Many students have mentioned that it gave them a renewed interest in their family histories to discuss their origins with their parents. . . Usually, the methodical approach leads the students to areas of their own discovery. They fall with delight on brand names in the supermarket. The categories for investigation suggested by students have included the names of cars, not only the brand names, but the names teens like to give their personal automobiles, like Sudden 1, Thunder-chicken, Tower of Power.

"In the United States there is no one standard dialect. There is no single regional or social speechway that is recognized throughout the country as the 'right' way, the prestigious way, of talking. There have been efforts to get Bostonian English accepted as the standard, or Northern Midland speech (optimistically dubbed 'General American' by its proponents), but nobody has been much convinced by those efforts except Bostonians and Northern Midlanders--and they don't agree. What we have instead of a single and homogeneous standard dialect is a set of multiple and ill-defined uses that cause a minimum of trouble. In pronunciation, especially, it is impossible to define a standard. Classical Southern, Brahman, Bostonian, Chicagoese, Pedernales Texan, all are in good, educated, use. And apart from them there is no standard way of pronouncing American English. There are, of course, nonstandard pronunciations, like that of the radio broadcaster who announced a meeting of 'state soil conversationists.' But we cannot arrive at a standard dialect simply by eliminating nonstandard pronunciations because there are many right ways to pronounce. The New Englander can say 'cot,' the Midlander 'cawght,' the Southerner 'co-ought,' and the New Yorker 'co-ght' and they are all right as the rain that falls mainly on the plain in Spain."
(John Algeo, "Dialect and Usage: A Reflection on Postlapsarian Speechways," FLORIDA ENGLISH JOURNAL, Feb. 1972, p.3)

The following bit of grammatical doggerel comes from an anonymous writer in Lewis B. Monroe's THE FOURTH READER (Philadelphia: Cowperthwait, 1872, pp. 78-79).

MRS. GRAMMAR'S BALL

Mrs. Grammar once gave a fine ball
To the nine different parts of our speech;
To the short and the tall,
To the stout and the small,
There were pies, plums, and puddings for each.

And first little Articles came,
In a hurry to make themselves known,--
Fat A, An, and The;
But none of the three
Could stand for a minute alone.

Then Adjectives came to announce
That their dear friends the Nouns were at hand;
Rough, rougher, and roughest,
Tough, tougher, and toughest,
Fat, merry, good-natured, and grand.

The Nouns were indeed on their way,
Tens of thousands, and more I should think;
For each name that we utter,
Shop, shoulder, or shutter,
Is a Noun; lady, lion, or link.

The Pronouns were hastening fast
To push the Nouns out of their places;
I, thou, he, and she,
You, it, they, and we,
With their sprightly intelligent faces.

Some cried out, "Make way for the Verbs!
A great crowd is coming in view!"
To light and to smite,
To fight and to bite,
To be, and to have, and to do.

The Adverbs attend on the Verbs,
Behind as their footmen they run;
As thus, "to fight badly,"
And "run away gladly,"
Show how fighting and running were done.

Prepositions came, in, by, and near;
With Conjunctions, a wee little band,
As either you or he,
But neither I nor she;
They held their great friends by the hand.

Then, too, with a hip, hip, hurrah!
Rushed in Interjections uproarious;
Dear me! well-a-day!
When they saw the display,
"Ha! Ha!" they all shouted out, "glorious!"

But, alas! what misfortunes were nigh!
While the fun and the feasting pleased each,
Pounced on them at once
A monster--a Dunce!
And confounded the Nine Parts of Speece!

Help! friends! to the rescue! on you
For aid Verb and Article call;
Oh! give your protection
To poor Interjection,
Noun, Pronoun, Conjunction, and all!

"Here are some activities the teacher might involve students in /to help them understand the nature of dialects/:

1. Study eye dialect in comic strips.
2. Investigate dialectal differences between generations. Are there differences, for example, in the dialect used by their grandparents and the dialect used by them and their friends?
3. Survey the jargon of a particular vocation or avocation.
4. Study slang and/or hip talk.
5. Attempt to say the same things in more than one dialect.
6. Listen to recordings of dialects; for example, Andy Griffith's 'What It Was Was Football,' 'Pygmalion,' NCTE's 'Americans Speaking.'
7. Use puppets that employ different dialects.
8. Write skits involving dialects.
9. Read stories, poems, etc. that include dialects.
10. Report on attempts to adopt international languages and discuss obstacles to their action.
11. Compare terms in British English with their counterparts in American English.
12. Role play certain assigned situations extemporaneously.

After taking part in such activities as these (augmented, I hope, by many others. . .), the teacher and the student should be able to discuss dialects in light of personal needs. If we have been successful. . .I am convinced that our students will see language as a social activity--not only worthy of study, but interesting--perhaps even fascinating for some."
(From a speech by Donald G. Turner, U of South Carolina, at the Las Vegas NCTE meeting, reported in CONVENTION CONCERNS - 1971, pp. 16-17)

"One point is clear--the extent of a child's vocabulary and the actual words that comprise it depend entirely on his environment, the people who live in it, the amount and kind of talk he hears, and his opportunity for experience. Every child's vocabulary depicts his experience--multiplicity of nouns means actural or vicarious contact with many things and opportunity to share talk about them, while verbs tell of his activities and experiences. It is equally clear that the child's vocabulary does not indicate his intelligence level, only what his life experience has enabled him to learn."
(Ruth G. Struckland, "Vocabulary Development and Language Learning," EDUCATIONAL HORIZONS, Spring 1972, p. 151)

One of the resolutions passed at the NCTE Las Vegas meeting concerned the relation of language to public policy.

"Background: Most English teachers accept Orwell's point, in 'Politics and the English Language,' that language is often used as an instrument of social control. At best it is not a 'neutral' medium, but reflects and implements the interests of its users. For this reason, the way language is used by those with political power is a matter of concern to all of us.

During the past ten years we have seen public officials in our country use words like 'pacification,' 'free-fire zones,' 'protective reaction,' 'incursion,' 'free elections,' 'agression,' 'defense,' and 'systems' to mediate and sell a war to the American Public.

Although teachers of English do not make national policy, we should do what we can to free public language and thought from manipulation by the powerful. Be it therefore RESOLVED, that the National Council of Teachers of English find means to study the relation of language to public policy, to keep track of, publicize, and combat semantic distortion by public officials, candidates for office, political commentators, and all those who transmit through the mass media."